

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

MAY 1967

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SEE PAGE 14

BOB VAN ANTWERP



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462 North Robertson Boulevard,
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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

May I say that as a new caller on this side of the Atlantic—how much I enjoy S.I.O. for all the valuable material there is inside? For me personally the George Elliott Notebook Section of the Workshop is by far the best feature of a truly excellent book.

Dave Morton

Arnold, Nottingham, England

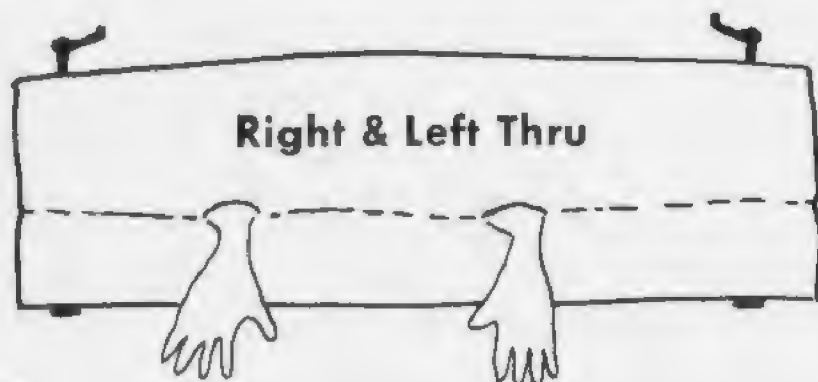
Dear Editor:

We have been following the Square Dance Quiz in Sets in Order and decided such word pictures would work well with our class. Each time we teach a new basic we put another word picture to represent it. We find the dancers get a big kick out of them and it helps them to remember what they have learned. Here are a few of ours.

Glenn and Roberta Hinton
Curtis, Nebr.



Frontier Whirl



Dear Editor:

It's exciting to read good material such as the wonderful copy contained in Sets in Order and most especially wonderful when it contains articles about your very own square dance club. This was the case in the November issue (Please turn to page 42)

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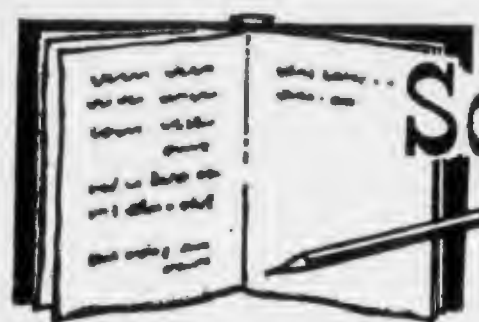
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- May 5-7—20th Silver State S/D Festival
Reno, Nevada
- May 6—26th Ann. Square Dance Festival
Pershing Audit., Lincoln, Nebr.
- May 6—21st Ann. Central Dist. Jamboree
Fairgrounds Arena, Oklahoma City, Okla.
- May 9—Green River Squarenaders 9th Anniv.
Monroe Jr. H.S. Gym, Green River, Wyo.
- May 12-13—Yellowstone Council Magic City
Hoedown, Central H.S. Gym, Billings, Mont.
- May 13—Westsyde Squares Centennial Dance
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- May 13—Town & Country Swingers Centen.
Dance, High School, Port Elgin, Ont., Can.
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- May 20—Tule Twirlers Anniversary Dance
American Legion Hall, Portersville, Calif.
- May 20—2nd 4-Star S/D Festival
YMCA, Lynchburg, Va.

(Please turn to page 62)

Sets in Order

THE OFFICIAL

MAGAZINE OF

SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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CONTRA

If you weren't taking **Sets in Order** in 1960, or if you don't want to cut up your file, you'll be glad to know that **Sets** has permitted us to reprint **Don Armstrong's** four articles on **Contras** that appeared in **Sets** that year, in a single handy little pamphlet. It's perfect for the caller who hasn't time to read a big book.

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SINGING CALLS

KWALIGH—Top 25142

Key: 2 keys Tempo: 126 Range: High HC
Caller: Ray Bohn Low LA
Music: Western 2/4—Piano, Trumpet, Drums, Bass,
Clarinet

Synopsis: (Break) Ladies promenade inside — do-sa-do — swing — circle left half way — allemande — weave — swing — promenade. (Figure) Sides (heads) promenade half way — heads (sides) do-sa-do — half square thru — split two to line — pass thru — centers arch — ends turn in — square thru three quarter — allemande — do-sa-do — corner swing — promenade.

Comment: Good music & novelty tune. The dance is well written and uses interesting lyrics.

Rating: ☆☆

THERE'S A SQUARE DANCE HERE TONIGHT

Scope 501*

Key: C Tempo: 125 Range: High HC
Caller: Jim Mayo Low LC
Music: Western 2/4 — Clarinet, Piano, Drums,
Bass, Vibes, Banjo

Synopsis: Complete call printed in Workshop.

Comment: Good danceable music with a tune that has a folk flavor. Dance patterns are well written and well timed.

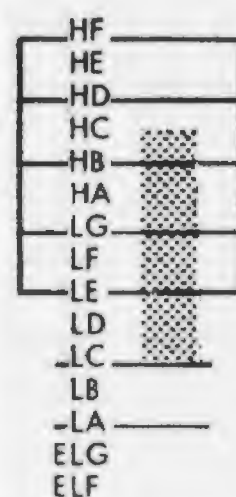
Rating: ☆☆

TRAVEL ON — Top 25139

Key: F Tempo: 130 Range: High HB
Caller: Herb Keys Low LC
Music: Western 2/4 — Accordion, Clarinet, Banjo,
Drums, Bass, Piano

Synopsis: (Break) Ladies chain — circle — allemande — allemande thar — shoot star — turn

(Reviews continued on page 56)



HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

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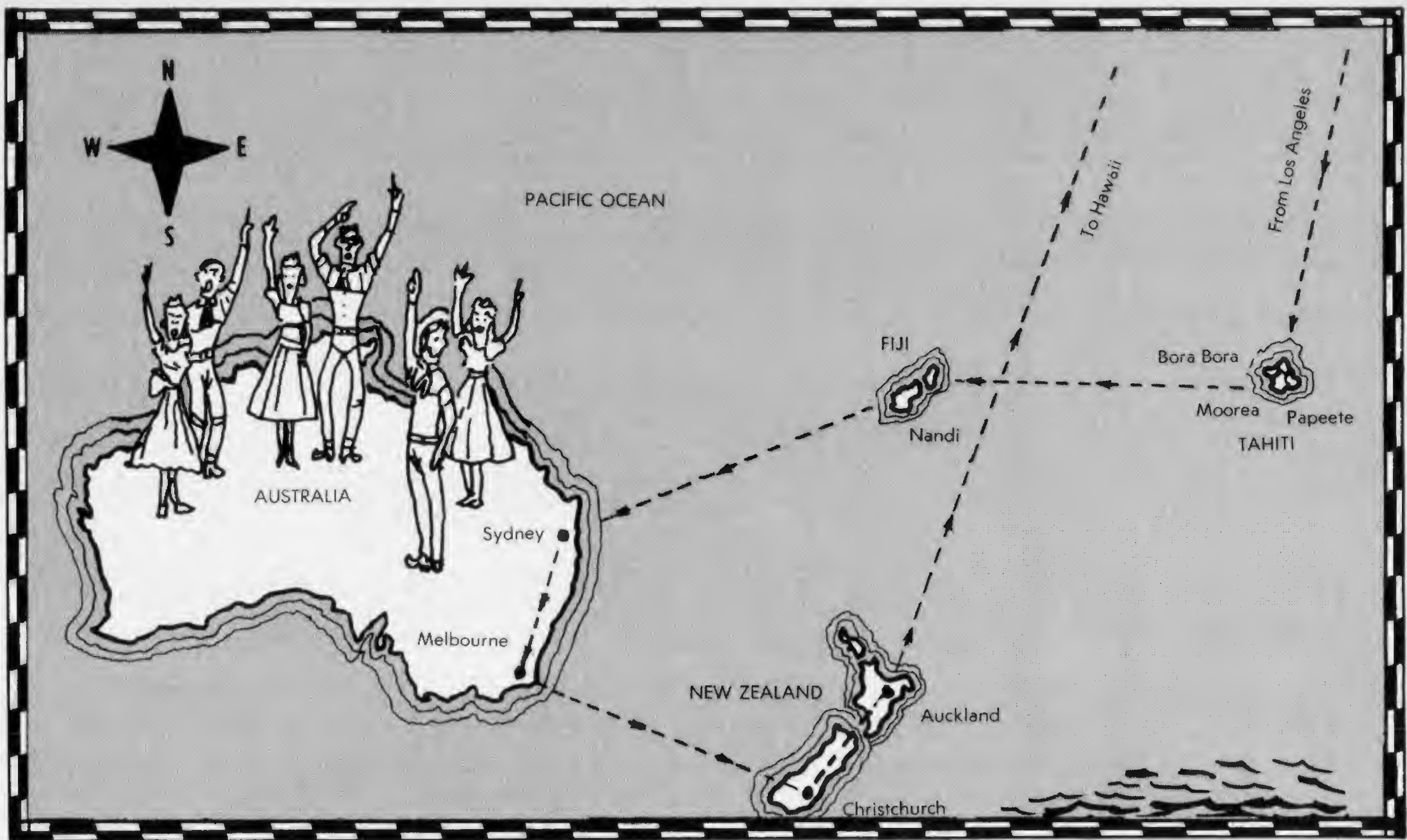


This is Jane. Jane is a square dancer. Jane is also the SIO subscription lady who tries to keep everybody happy. You can tell by looking at Jane that her job is not an easy one. The reason is that everyone blames Jane if a copy of SIO is late or lost in the mail. Actually, even though Jane does a lot of worrying about it—the problem is not always hers. Take the February issue, for instance. Now a lot of you didn't get yours. And you wrote. And you said to Jane “#\$%&*(&¢%. Where's our February issue of Sets in Order with all that super dandy stuff printed in it . . . How come you didn't send us our copy?” Well, sir and ma'am we've been checking and as near as we can tell, every single subscriber copy of SIO went out in the mail that month, just as always. The storms in the eastern part of the U.S. caused some of the problems and the post office people tell us they hope to get it all straightened up real soon. We sincerely hope so.

BUT YOU KNOW, that brings up a thought. You can help us with this subscription business. (1) If you renew when you get the tenth issue of your subscription (that's when we send out the first renewal notice) you shouldn't miss a single issue. (2) If you send in your renewal and keep getting renewal notices just ignore them—they just crossed in the mail. Your best way of knowing that your renewal has been processed is if your cancelled check comes in from the bank. (3) If you rate a premium record with your renewal and would like us to send it to you—then PLEASE indicate that you want a premium and, WHICH ONE YOU WANT. If no particular premium is indicated we just figure that you don't want one. (4) Also, please note. Our 1967 LP premium record features the calling of 12 callers. You can dance to this one. The 3 Hoedown records are for callers. They have music but **no calling**. If you want to do the calling then you order these. And, please be patient. It may take six weeks before you get your premium.

FINALLY, our Jane in the subscription department has one BIG job. She can't always stop and write a letter but she does check to make sure that whatever went wrong is corrected, whether it's just adding a ZIP code, changing an address or trying to figure out why you got three copies of February but no January. Please help us keep Jane happy. We'd be lost if she left.

CANADIANS—Don't Give Up! All your premium records are now being manufactured in Canada. There has been a temporary delay in production so thank you for your patience.



HOW WOULD YOU LIKE TO FIND YOURSELF IN A SQUARE.....IN AUSTRALIA?

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Then off with your square dance friends for a never-to-be-forgotten week in Australia. Of course there'll be koala bears and kangaroos and even a trip "out back" to a sheep ranch and magnificent views of some of Australia's modern cities. But the highlight you'll always remember will be your square dance evening with newfound Australian friends. And then there will be New Zealand and another square dance at Christchurch and a trip to the glacier country around Mount Cook. You'll visit the Maoris, see native villages, and view a good portion of both the north and south islands.

All of this is described in a detailed itinerary. Perhaps you may have seen your copy in the April issue of *Sets in Order*. If you'd like a copy for yourself or additional ones for friends, drop us a note.

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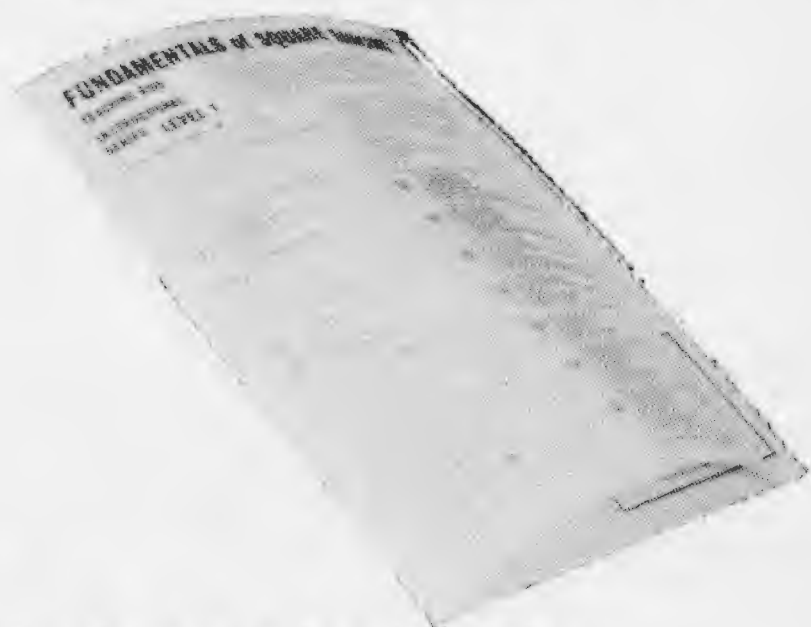


"Whipped cream" material fashions this lovely party gown worn by Angela Shadduck of the Rounders Club in Los Angeles, California. Dots are orchid and blue against white and the nylon organdy trim on neck-ruffle and 5-tiered skirt picks up the orchid color. The puffed sleeves are emphasized by the addition of pella.

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Sets in Order

The Official Magazine of Square Dancing
462 North Robertson Boulevard, Los Angeles, California 90048



AS I SEE IT

bob osgood

May 1967

WE HAD AN OCCASION not long ago to be at a meeting of representatives of some 70 different square dance clubs and we couldn't help but be agreeably surprised at their serious concern over the "... apparent damage caused by the unrestricted use of new, non-descriptive basics..." We say that we were *agreeably surprised* because this was a gathering of dancer-leaders and these folks seemed dedicated to do *something* about the situation—*now!*

The reaction, of course, was indicative of the feelings of dancers and dancer-leaders, not just in one area but in parts of the midwest, in Canada, the New England states, and in many other places we've visited or where folks have written us about the gravity of the situation.

The story is not a new one. We've been discussing it here on these pages for several years. What it boils down to is simply this: there is too much emphasis on new non-descriptive material, with the result that dancers who cannot get out to dance with great enough frequency fall behind, are embarrassed, and ultimately drop out of the activity.

Let's take this one step further and actually pin down what they may mean by *new material*. We feel that they refer to *new language*. Everyone enjoys variety. Not everyone wants to dance the same old dances all the time—and so the need for variety is not the culprit. It's how this need is interpreted.

Every month there are new singing calls being written and released on records. If the caller uses one of these and if you find it a nice figure to a toe-tapping tune, great! You have your variety.

Suppose that by using just the names of basics you already know, your caller blends three movements into one satisfying composite. If you are able to follow all three, you are flattered. The caller has complimented you by leading you through an extremely difficult combination of maneuvers. You have proved that because you know where each of these movements starts and

stops so you are properly set for each subsequent new call, that you are a competent dancer.

This is challenge—both for the caller and for the dancer. It requires a great deal of ability for a caller to plan ahead those movements that will work in this way. It takes real ability on the part of the dancer not only to listen to each call but to retain it and to execute it properly in time with the music and in the proper sequence in which it is given.

Now, let's suppose that the caller takes these same three standard basic movements and gives them a name. Let's say he calls it "Slipinthe-grease." What has he accomplished? For one thing he's given himself one call rather than three. More significant, however, is the fact that while you could quite ably do each of the three standard basics if called by their familiar titles, now you must commit an entire routine, plus a new term, to memory.

With those movements that are already known as basics, there is unlimited variety in the number of combinations that can be composed. Without adding another new term, there is sufficient ammunition for any inventive composer to work with indefinitely. This, of course, is *the challenge*.

Not everyone can choreograph material so that it is a pleasure to dance. Not everyone has the ability to tie suitable music and flowing patterns together. Achieving this ability should be a goal to be aimed for by every dedicated caller.

Those with vision see a time when there will be just so many basics for a person to learn—a *time when the language of square dancing will not be added to*. Once this language is absorbed during a learner's course, it will be set in the mind of the dancer. This will be the time when a person can learn all of these phrases once and for all time and then be allowed to *enjoy himself, dancing*.

New language is a crutch. It does not in itself constitute challenge. Anyone can take two or more existing basics, put them together, and give them a new name.

TAKING THE FIRST STEP

After reading all of this someone is bound to come up and say that Sets in Order wants to eliminate *all new material*. This most emphatically is *not* the case. It's the non-descriptive terminology that we would hope to abolish. The creative ability of the callers to use existing basic terminology is what we hope to see developed. We realize, of course, that new terminology is not the only problem that must be solved. Roughness, lack of correct styling, excessive speed, rat-race, and lack of friendliness are all our targets. But *this* is our starting point.

Not everyone can take the time necessary to learn every new term that comes out. If you have fifty people, and each one *creates* a new movement and gives it a new name, they are simply throwing impediments in the path of the person who came to dance and doesn't have the time or doesn't want to take the time to stop and learn each one. And yet, if he dances frequently, he's bound to find that with fifty to choose from, the callers he visits will not all be introducing the same movement.

There seems to be *no* way to control this though callers associations in some areas have tried by introducing one new "approved" term each month. Other new terms "leak" in, and a dancer could be faced with the prospect of one new term to memorize each time he goes out to dance.

"Let them dance" is a slogan that could well become the motto of every caller. And we're *not* talking about "Bird in the Cage." We're referring to dancing which can get just as difficult and just as challenging as anyone would want—but *not with the artificial challenge that comes from inventing new terms*.

The callers to be congratulated are those who can use simple English together with a vocabulary of already existing basics and come out with almost any combination you could hope for. This knack of calling takes practice. It doesn't come easily and not everyone can master it. It is, however, the mark of a professional who can control the movements of a group of dancers without having to invent a new movement with a brand new name which must be memorized before it can be enjoyed.

Somebody once said that square dancing is a paradox because it's the only activity where folks try hard to sell new people on coming in and then invent hurdles to get them to drop out. No phase of square dancing does more to discourage a dancer than the needless addition of new terms. And, bear this in mind, we're not just talking about poor movements—we're referring to *all* new non-descriptive language which adds

one more hurdle for the dancer.

★ ★ ★

First, for purposes of establishing a starting point, we would like to suggest that the square dance activity be theoretically divided into these major areas: (1) *The One-Night-Stand* or the purely recreational square dance which utilizes plain English which anyone can follow and which can be taught in just a few minutes; (2) *A Limited Basics Square Dance Program* for the square dancer who wishes to dance regularly but only 3 or 4 times each month and for whom a list of twenty basics would be adequate; (3) *A Full Program Utilizing Existing Basics* for the enthusiastic dancer who may be able to dance two or more times each week and who will attend a full learner's course and absorb all of the accepted basic movements. Finally, (4) *Exploratory Dancing* for the person who has an unlimited amount of time and energy to devote to workshops where the experimental movements are tried out.

Of the four categories, number one will reach the greatest number of people. It is possible that it will, at one time or another, touch a good fifty per cent of the population. The second, or *limited basics* group will appeal to many people who do not have a place in the program as it is today. The *full basics* group represented in the third category, will draw those with the time to devote to several active clubs. The fourth or *exploratory* group may be of primary interest to callers.

In addition, groups should be set aside for *Teaching Square Dancing in the Schools* and for *Research and Tradition*.

Second, we'd like to propose this as a solution to the language problem: Let's consider adopting a list of basics—and *not add to it*. Let's go with this list for a certain period of time and then, if there are changes—old movements to drop, or new ones to add—let's take the action at the end of that time. *And then, let's hold off on any new language*.

In lieu of the constant *new language*, let's

teach callers how to get variety from the existing basics. Let's encourage callers' groups, schools and colleges, to sponsor institutes where leaders among the callers may teach others how to be resourceful and how to develop calls without having to stoop to the invention of new names. Let's develop tools to help the callers—books with course outlines—collections of calls that fit each category—and incentives to help encourage all callers to participate. And let us find a way to instill the need for all of this in the minds of our *dancer* organizations.

★ ★ ★

To those who are going to scream, "Lack of progress—you're going to stifle the activity without the new . . .," let us make this one thing clear. *We do need fresh good new material.* New singing calls, new patter calls, new rounds will probably always be with us. A great number of the most popular singing call records have been created to the already existing basics. Many would surprise you with their simplicity, and yet their popularity results from the intelligent combining of compatible movements already in existence. We can have all the new, danceable material anyone will need, without resorting to new terms.

How is all of this going to work? You may say: "Callers would never agree to leave the experimental stuff alone or relegate it just to the small workshops."

Don't be too sure! A caller wants to please. If he feels that what you desire is a program dedicated to keeping the greatest majority of dancers in the activity, he'll be for you 100%. However, if he gets the feeling that the only way to please you is to call the latest and the most non-descriptive material, then that's something

else again.

If dancers want a program that will be built around a standard list of basics, and this is discussed with the caller, there's a good chance that he'll go along with you. However, if you don't stand behind him on this or if you instead support another caller who is openly using every new invention "hot off the teletype," then you may be out of luck.

If you expect your caller to cooperate in a project that he knows will be a benefit to the club and to square dancing in general—*then you must support him.* This holds true with traveling callers coming into the area just as it does with the local boys. You must work it out—caller and dancer—together!

What Now?

We have asked a number of outstanding leaders in specialized fields of square dancing to help develop the several section plan we mentioned earlier. Next month we will list their names and develop this idea a step further.

It is our intention that a set of guidelines will result from all of this that will lead the way to a healthy future. There will be aims and goals for callers and dancer groups, lesson plans and collections of materials for the caller-teachers. A multi-point program, of which this is point one, will also be presented.

If you feel, as do hundreds of thousands of others like you, that *now* is the time for square dancing to come of age, then help us by taking a positive stand where these projects are concerned.

There is no attempt now, nor will there be in the future, to glorify any individuals, groups or any organization. This will be a "labor of love" on the part of all involved.

Those Not Involved

It may well be that you feel that all of this is *not* necessary, and you may be right! If in your area there are no drop-outs; if a person can leave the activity for eight or nine months and then come back and pick up where he left off, and if there is a place for everyone to dance whether he wants to be active only twice each month or seven times each week—then you're in good shape. If 10% of the people in your area do some square dancing, and if there is a good program in the schools, and if there is no dissension within square dance ranks, then doubtless you and your area would be wise to consider no change.

However, if you feel that your area could do better; if you would like to see a greater percentage of the local population active in one phase of square dancing or another, then perhaps some of the results of this program will prove helpful.

We predict no miracles. We do see the need of a positive approach, and as some of the findings of the various committees are published, we hope that you will look upon the idea that they might just possibly be what your area has been looking for.—Editor

The SILVER SPUR AWARD

FOR SERVICE TO MANKIND, the knights of centuries past were said to "win their spurs." In Square Dancing today, there are many individuals who through inspiration, toil, and unselfishness, have helped to bring the true spirit of Square Dancing to their fellow men. Through this service they have also "won their spurs." In recognition of this service, Sets in Order Foundation wishes to honor certain individuals or groups of individuals at various times with the "Silver Spur" award. It is the hope of the Foundation that in this way some individuals may receive recognition of their contributions to Square Dancing and that many more will be inspired to give even more generously of their time, skill, and efforts.

It is pointed out that no award such as this can touch every deserving individual. For every recipient there will be hundreds whose contributions are equally noteworthy and deserving but who will not be officially recognized. We stress, however, that the true reward for accomplished services in this great activity is "the joy of giving." No material trophy will equal this satisfaction.

Recipients of Sets in Order Foundation's Silver Spur Awards in the past have included Dr. Lloyd Shaw, Lawrence Loy, John Mooney, Howard Thornton, and Thelma and Harold Deane. The last selection made by the Silver Spur's Award Board was in the summer of 1957.

ON THE COVER



"The Silver Spur," awarded for unselfish contributions in the field of square dancing, was designed especially for this purpose by several outstanding artists. The genuine Western silver spur, mounted on the plaque of walnut, symbolizes the achievement and expresses the thanks of all who square dance, to its recipient.



The Sets in Order Foundation takes pride in announcing that the Silver Spur Award has been presented

**To Ed Gilmore
of Yucaipa, California**

FOR YOUR INSPIRATION and tireless devotion which have led so many thousands into a greater appreciation of this activity—

For the training you have given to hundreds of callers through your various institutes during the past 17 years—

For the courage you have shown in setting the guidelines for others to follow in helping to perpetuate and promote this great activity—this Silver Spur is proudly presented.

For your unselfishness and tireless adherence to the principles you believe in, a grateful square dancing world says "Thank you, Ed."

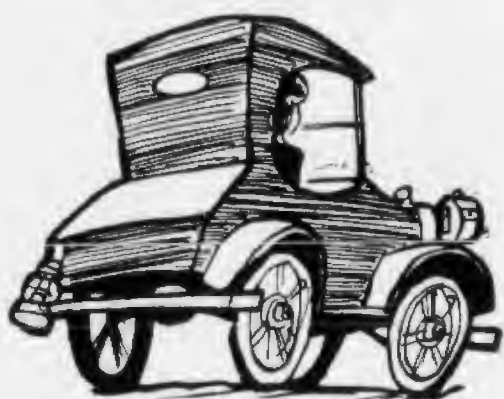
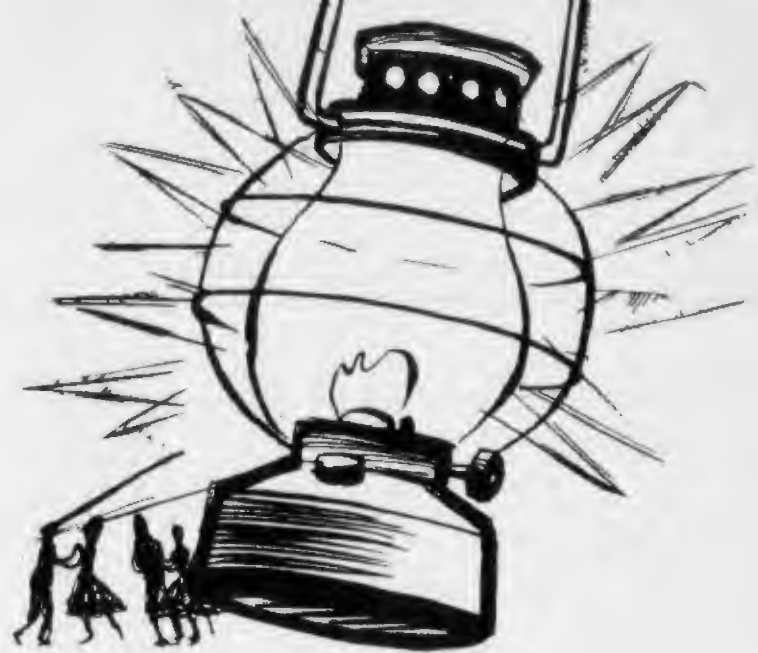
THE SETS IN ORDER FOUNDATION
speaking for

THE SQUARE DANCERS OF AMERICA.

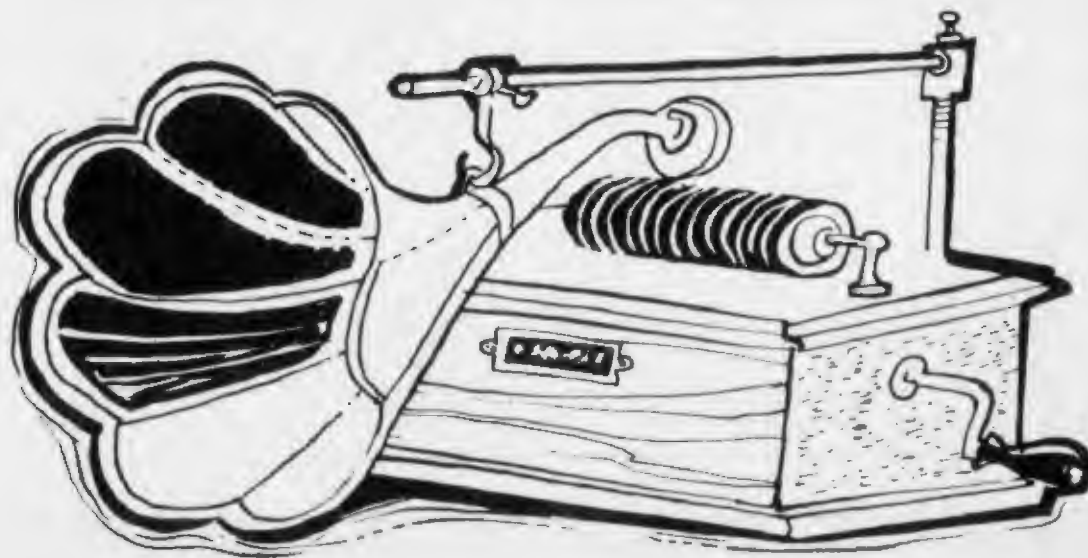
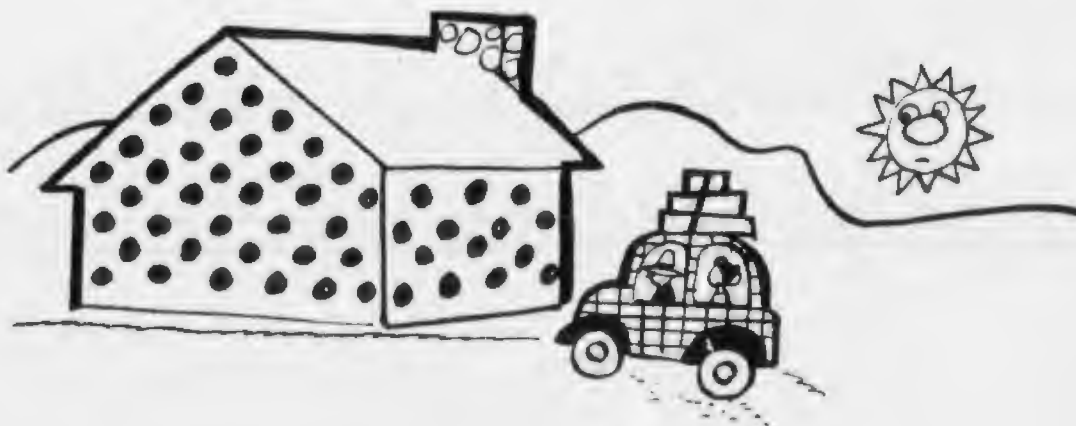
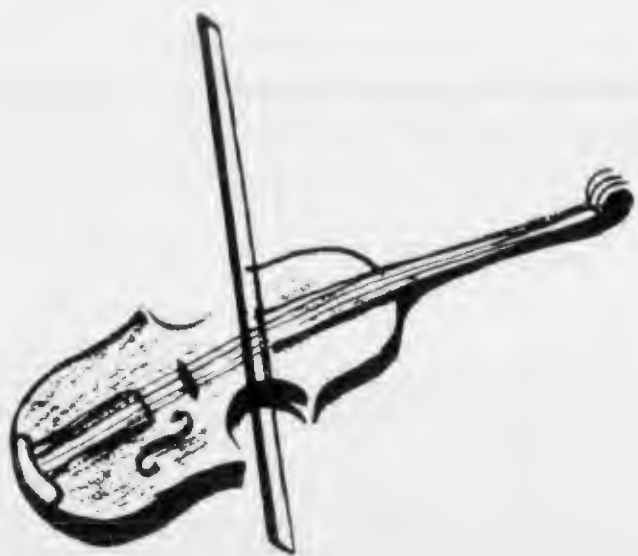


ED GILMORE, recipient of the sixth Silver Spur to be presented by The Sets in Order Foundation, is truly a square dance pioneer. He started square dancing in 1946 and slightly more than a year later was actively involved in teaching and calling. In 1949 he conducted his first caller's school, and since that time has presented hundreds of caller's workshops, many of them in leading universities and colleges throughout the nation. Ed's "original home club," the Yucaipa Square Dance Club, celebrated 19 years of dancing this past February. Still active are some of the original charter members and every one of the club's past presidents. In saluting Ed, we indeed pay tribute to his wife and inspiration, Dru.

LIFT *and* USE



THERE IS HARDLY a month that goes by that we don't find ourselves designing a post card, a flyer, or a poster to tell club members about some coming square dance event. Invariably these homespun masterpieces that we all get involved in could benefit from a bit of appropriate artwork. Here are some ideas from *Sets in Order* artists. Feel free to use them in your club Newsletter or in any of your membership reminders—another *Sets in Order* at-your-service project.



THE DANCER'S WALKTHRU

Sets in Order

The INDIVIDUAL DANCER

SINGLES, SOLOS, BACHELORS and bachelorettes, whatever title they go by, there are quite a number of "individual" square dancers. Some have regular dancing partners; some go it alone. All generally are interested in learning what others in their position are doing to insure their place in the square dance activity.

Here is a brief report on what is happening in California.

For many months, several single people in the State have been desirous of forming a statewide square dance club with the main purpose of having one large, centrally located square dance each year just for the single dancers. This resulted in the formation of the California Single Squares in Merced, California, last September.

The first annual dance will be held the 20th of this month in Bakersfield and will feature

eight different callers representing almost as many different areas.

A small 1" x 1", red and white badge, has been designed. The State of California is featured in the lower left corner and at each yearly dance the appropriate number will be added within the State's outline. The club letters C S S are across the center of the badge and the bear of California is in the upper right-hand corner. No name appears on the badge as it is designed to be worn with a person's local club badge.

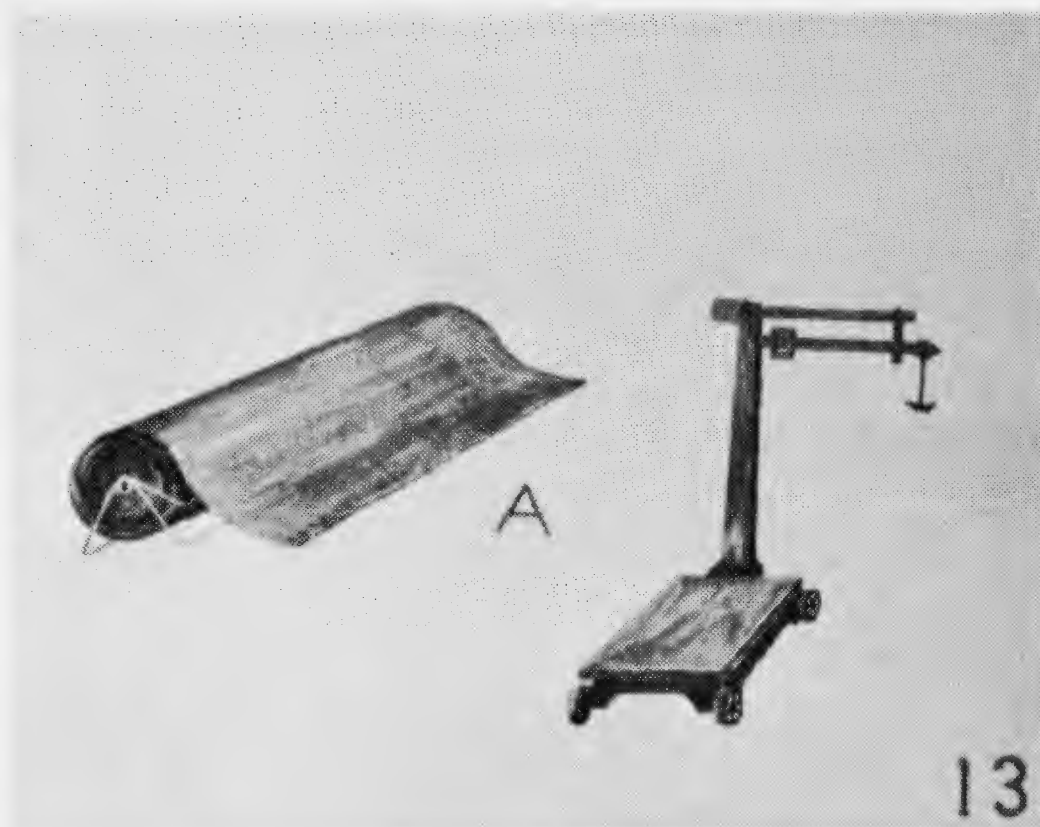
In addition to this annual dance, the California Single Squares intend to put out a booklet listing all member clubs with their dance nights, special activities and locations so that all single square dancers will be able to keep tab on these particular events.

If you're interested in learning more about this activity, drop a note to Milton Saunders, 2715 D Street, Apt. 7, Sacramento, California.

A Square Dance Quiz

This month's picto-gram presents one well-known, widely-used square dance term, while the second picture portrays an experimental figure which appeared briefly on the square

dance horizon. It may require a bit of thinking to unscramble these two pictures of Bernard and Jake Smith of Southfield, Michigan. Don't look now, but the answers are printed below.*



Thanks to Bernard and Jake Smith
of Southfield, Michigan

13. Roll away
14. Shake the dice

IDEAS FOR THE SQUARE DANCE INITIATION CEREMONY

IN FEBRUARY 1964, Sets in Order printed a lovely square dance initiation ceremony for new club members as developed by the Gingham Squares of South San Francisco. In a recent letter from the Allemanders of Satellite Beach, Florida, we were reminded of this particular idea when they sent us their version of this same ceremony.

While the language is largely the original wording of the Gingham Squares, the procedure has been revised to meet the needs of the Allemanders. And so with a bow of thanks to both clubs, and with the knowledge that many readers of Sets in Order are new since 1964, we present this Candlelight Ceremony for initiating class graduates and new club members.

The Allemanders place a card table in the center of the hall with a large diameter candle at each corner. All prospective members form a semi-circle around the table and face the President of the club who acts as narrator. The President's taw lights the candles at the appropriate time. A copy of the Square Dancer's Pledge which appears in SIO's Indoctrination Handbook is placed on the table where the inductees can easily read it aloud during the ceremony. Appropriate background music is played.

The program begins.

"You have accepted the Allemander's invitation to join our club. As you know, the interlocking squares are symbolic of square dancers. Would you interlock elbows please? It now becomes necessary for you to embark on an imaginary journey to the 4 corners of the square.

"....., will you ignite the Flame of Friendliness for them? Square dancing is a common bond between us as friends. Wherever you shall visit or whoever shall visit us, never let it be said that you were not friendly. As a token of your visit to this corner of the square you will receive your club badge from our club officers (and members of last year's class).

"We hope that in accepting membership in the Allemanders, you will also accept the Square Dancers' Pledge, which is in front of you. Would you please read this together with me?

"With all my ability I will do my best to help keep square dancing the enjoyable, wholesome, friendly and inspiring activity I know it to be. This I pledge in the sincere desire that it may grow naturally and unexploited in the coming years, and be available to all those who seek the opportunity for Friendship, Fun and Harmony—through Square Dancing.'

"You will continue on your imaginary journey to the second corner of the square, where will ignite the Flame of Duty for you. As a child needs love, a tree needs water, so does a square dance club need faithful members and willing workers. When you are asked to serve in any capacity, please accept, if at all possible, and never let it be said that you shirked your duty or refused to serve. May you and those who follow you keep the Flame of Duty burning brightly so that everyone may share in the work as well as the fun.

"It is now time to ignite the Flame of Democracy. As our forefathers have done, so do we do the greatest good for the greatest number. It becomes your duty and privilege to offer ideas and suggestions to your officers and to attend our business meetings on the of every month. May you keep the Flame of Democracy burning brightly.

"You now depart for your journey's end as the Flame of Fun is lighted. To achieve your purpose of uniting with us, a high level of dancing enjoyment should be your goal. With this goal in sight, our common bond as friends can be a source of good fun. I now ask you to give me something—the sound of a square dancer having fun.

"Now your imaginary journey is completed, but your real journey as a club member is just beginning. Welcome to the Allemanders."

SPRINGTIME REFRESHMENTS

THEY SAY THE EYE has much to do when tempting the palate with food. Why not make your refreshment table this month a delight to both vision and taste?

Fruits are beginning to be abundant in the markets. What kind, of course, depends on where you live. And if by chance your particular area is still waiting for a bigger and better selection, just put this column aside for a few weeks.

For a change of pace, away from the cookies, cakes and donuts, arrange a large tray or bowl with as many different kinds of fruit as you can find—hopefully being able to select ones you can peel and prepare ahead of time. A few drops of lemon juice squeezed on bananas, pears, etc. will keep them from turning brown. Use good, air-tight plastic bags to keep fruit fresh and for easy, last-minute, no problem arranging.

If you can buy pineapples, remove the tops and cut out the centers (reserving the fruit for part of your edibles) and then fill these shells with your choice of salad dressing. Provide paper plates and forks and your dancers will take it from there. Happy and pretty eating.

A SQUARE DANCE BANNER

MANY CLUBS ENJOY producing a club banner to represent them when they go traveling as well as to hang at their home dances. Often such banners duplicate the club badge.

Here is an interesting version of the club banner—a class banner.

The Twirling Bees Club dance in Baldwinsville, New York, and are currently sponsoring a class. The learners decided to call themselves

BADGE OF THE MONTH



A hand-painted, full-color picture depicts the locale of the Valley Squares of Newaygo, Michigan. A scene reminiscent of the hills on either side of the community with the White River flowing through the valley and Christmas trees (one of Michigan's top products) on the sides of the mountains makes this club badge an unusually colorful selection.

After each badge is painted and the dancer's name lettered on, it is sealed in plastic and the necessary pin affixed to the back.

the Will Bees, indicating they were looking forward to bee-coming Twirling Bees when they graduate.

A most delightful banner was produced with the class name and several bees in various states of enjoyment and confusion dancing atop a record. That's caller-teacher Gus Greene with the megaphone and the stinger substituting for the normal phonograph needle.

The Twirling Bees' Banner



OBSERVATIONS: SOME HELPFUL “DO NOTS” FOR THE BIG SQUARE DANCE

● An unsuccessful square dance festival, convention, etc. may not necessarily be a poorly-attended one. There are other elements which enter into the culminating event which can, when all the shouting is over, have put square dancing back considerably. During the past year a convention took place in our land which, deplorably, had several of these elements and, altho' several thousands of people were in attendance, could not be said to have advanced the square dance movement one iota.

To be specific, here are some of the areas at fault. Local newspaper coverage was poor; someone could have been detailed to just this phase so that the townspeople would have known what was going on. A large sign used to publicize events at the hall where the big dance took place, DID NOT carry any notice of the dancing going on inside. Neither did the headquarters hotel for the occasion recognize the square dancers on their sign.

On the dance grounds themselves, several buildings were used and there were NO identifying directional signs which pointed the square dancers from one building to another. Panels were poorly publicized among the danc-

ers and those appearing on the panels were given very short notice to prepare their material. Some panel rooms were dirty and ill-lighted.

Programming of callers was not selective, names seeming to have been flung hit or miss into the various time slots so that even in the evening some of the less experienced callers were on the program. As someone put it, "There were so many callers on the stage at one time, even while a tip was in progress, that it distracted the dancers and created the impression that this was a callers' convention!"

As to the callers themselves, some of the flamboyant costumes worn by them were thought to do irreparable harm to the image of square dancing. Some of the violently-hued pseudo "western" rigs would have the effect of permanently discouraging non-dancing spectators from having a thing to do with square dancing.

Much thought and good taste should go into the planning of any big square dance event. It will make its mark one way or another and all of those who love square dancing for its best qualities want to see their hobby prosper rather than falter.

SQUARE DANCE PARTY FUN

Another Human Puzzle

Slim Allen of Des Moines, Iowa, has sent in a mathematical teaser which can easily substitute humans for the pennies usually used when seeking the solution.

You'll need a bit of floor space and ten people—men and/or women. Stand them in lines of 4, 3, 2 and 1 to make a triangle. In three moves change the direction of your triangle so that it points the opposite way.

We'll give the solution next month although you shouldn't have too much trouble figuring

out this one. We must admit, though, it's much more fun with people than with pennies.

Incidentally the Allens when working the Human Checkers Puzzle in the January 1967 SIO, found that it worked just as well to have everyone standing in a line instead of sitting in chairs. Check your January issue to refresh your memory on this stunt. If you try it standing up, you'd simply "double your contestants" by having one stand behind another instead of sitting on his lap.

INTERVIEW

SOME CANDID GLIMPSES OF SQUARE DANCING

FRANK LANE



Not long ago we sat down with Frank Lane, one of today's most popular square dance callers, and began discussing the current scene as viewed by one of our busiest leaders. Surprisingly enough, the conversation didn't stay long on any one phase of the activity, and we found ourselves covering one interesting segment after the other. We started out by asking Frank to give us a comparative idea about the home programs and the travel programs that he conducts.

Frank Lane: Since we moved to Colorado just recently, our entire program has changed. Up until this year, when we were living in Lawrence, Kansas, we maintained a busy home program. I had four clubs and one beginners' class each year. Since our move to Estes Park, I've had to curtail part of this activity. We've kept the Wichita, Kansas, club on a regular basis; we still call for them every other week with the exception of four weeks while we're away on tour. But for our Lawrence club we've had to arrange a schedule of callers for them; we call just six of their dances this year and they have 12 other callers. We have had to drop our Topeka club and are doing seven dances for the Kansas City club this year.

We don't have a beginners' class and that's

one thing I miss. To keep the "spark" for our work at Estes Park thruout the summer, we don't want to become too "local" in Colorado but if we do start a club program the first thing I'll do is start a beginners' class and then build the club from there.

S.I.O.: How do you recruit for a beginners class?

Lane: In the past we've recruited thru our clubs and "word of mouth." We have been fortunate to have in our clubs people who are active in civic groups like the Kiwanis and Rotary, or active in Sunday School groups, and this would bring several couples to us each time we started a class. We'd end up with from 10 to 12 squares.

S.I.O.: Have you had any luck with newspaper advertising or handbills, etc.?

Lane: No, not to any great extent. Once we used a little booklet-brochure, very simply done, which contained 4 pages explaining square dancing. We put these out thru shopping centers in new housing areas, etc. We've kind of laid off this newspaper thing; I guess I'm the one who doesn't think square dancing is for everyone.

ABOUT THESE INTERVIEWS

Square dancing is indeed made up of hundreds of different personalities, and getting better acquainted with more of these people is one of the rewards this activity has to offer. The interview series provides an opportunity to become better acquainted with dancers, leaders, callers, teachers—people in all phases of square dancing. Coming issues will highlight interviews with Bob Page, Marshall Flippo, Nita Page, and many others.

S.I.O.: Give us some of your ideas on teaching a beginners' class.

Lane: We have always tried to give an adequate number of lessons where we didn't feel like we were rushing or forcing the class. Our theory was that the people should have a whale of a good time even from the first night on, so what was the big hurry to get them out of the class and into a club? We would teach simple rounds along with our basics—and work in some contras, too. Many fellows feel they are under pressure in teaching—so much in a certain length of time. And so many callers I've talked to are afraid of that first night when they take the class into the club, thinking they're going to have to bore the club or "overcall" the class and frighten them. We tried to use that first-year enthusiasm to take them to where they might even be better dancers than the ones who'd been dancing 12-14 years. We've never really gone in for fancy dancing clubs, anyway. We don't try to keep up with all the new basics; we do some fairly hard figures but the club members are schooled well in the normal basics and this way it is easier to bring a class into a club.

S.I.O.: What type of material do you use with your beginner classes — singing calls, round dances — that sort of thing?

Lane: We'd stick pretty close to the standard basics where square dancing is concerned. And then each year we would survey the area and the things that were being done in clubs throughout our locality and include those in the class. This year I would probably choose Trades and Turn Thrus, for instance. We always used mixers like White Silver Sands and GKW Mixer. We had a gimmick which seemed to help; we used an Alamo-style mixer—Five Foot Two, I think—to teach Alamo-style rhythm before we ever did it square-dance-wise. This made it much easier to get them dancing Alamo-style together in the squares later on. Then we taught them the old Waltz Ballonet Mixer—the same figure in $\frac{3}{4}$ time and this was their initiation into waltzing. We would then go into some simple waltz that was popular at the time.

S.I.O.: What was your plan with the class in Lawrence relative to the clubs in the area?

Lane: We were fortunate in having four clubs there and they cooperated very well. We fed

all of them from the one class—two of us taking turns teaching at a time. Our clubs met every other week so we encouraged the people to join two of them so they would dance once a week. The clubs had different "personalities," you might say, and the person coming out of the beginners' class could choose the type of dancing he wanted to do. It was interesting that the club that *did the least in hard dancing* became the biggest club. All the "graduates" were invited to join all the clubs and it worked out well in that they did stay full. At Christmas time we would invite club officers to our class party. At the end of the class we'd have a party and invite the other callers, all four of us calling. Club presidents would be there, too, and would make little speeches inviting the new dancers to come to their dances. It worked out pretty well.

S.I.O.: What is your goal when you start a new person out in square dancing?

Lane: I think it's to take that person and show him the maximum enjoyment while he's in the class and then see him go out into square dancing and into the club where he'll be happiest. He may not dance in my club but when I see him 8 or 10 or 15 years later at festivals, I'm very happy about it.

S.I.O.: Do you have any suggestions about what the caller for a beginner class should wear?

Lane: I think that the way a caller and his wife dress at a beginner class is very important. They should portray Western dancing as it is by their costuming—not gaudy but Western attire for the caller and nice, neat square dance dresses for the wife. Just recently I was in an area where, at an afternoon workshop, I had a square and a half of girls in slacks. The year before I had had one girl show up in slacks but that girl was the caller's wife. So—you can see what an influence this is.

S.I.O.: Have you any idea how many miles a year you cover when you're out on the road—and how many tours you make?

Lane: I couldn't say for sure about the miles as I fly about a third of the time but our last car was just 13 months old and had 63,000 miles on it when we turned it in.

As for our tours, you might say our fiscal year starts after Labor Day when we go to Kirkwood Lodge for two weeks and then we travel in and out of home because I have my

club program. After Christmas we leave for a month tour thru the Gulf Coast region and Florida, swing back up thru the Middle West thru home at the end of January. In February we come West for a month, getting back home about March 1. We're in and out until the end of April when we leave for our longest tour of the year and end up at Kirkwood the first week in June. By the second week in June we're opening up our summer operation at Estes Park.

S.I.O.: Would you care to take a guess about where square dancing is heading?

Lane: It's going a lot of different directions in different areas. Over-all, I think it's prospering but sometimes I worry about quantity over quality. Big crowds dance but it looks like the people are getting inadequate training; callers are trying to teach them too many things in too short a time and are not teaching them well. Some areas lack adequate leadership; the callers do not trouble to attend institutes like Asilomar or Kirkwood or Boyne Mountain or Dance-A-Cade to find out what the rest of the square dance world is doing. As a result the movement in the areas has started going downhill. In the areas where there is good caller-leadership, the thing is going great guns—good crowds and good dancers.

S.I.O.: How do you think adequate caller-leadership can be developed?

Lane: Well, we all realize that we need this thing but we're not quite sure where to go to get it. I've talked to a lot of fellows about it—and they don't have an answer, either. We need someone out teaching callers. I don't think Ed Gilmore, for instance, realizes the tremendous amount of good he's done in those caller workshops he has organized around the country. We can just go around and follow him and watch the change take place everywhere he has been. Unfortunately, it's often the callers who really need the help who don't

S.I.O.: What barometer can a caller use to attend the sessions.
know he is a successful leader?

Lane: That's a hot one. It's a lot more than his being busy calling dances 7 or 8 nights a week—and drawing big crowds. It's whether he's really thinking about the good of square dancing or his own personal advancement. To me the fellow that is willing to devote time, energy

and money to making square dancing bigger and better, to making his club prosper and people want to join it and stay in it is the successful leader.

S.I.O.: Concerning the money end—do you have any advice to the caller coming into square dancing for just the money?

Lane: Forget it. I'm often taken aback at the young caller who has learned a few singing calls and some patter tips—enough to get thru an evening—and right away wants to go out on tour, thinking he can get rich doing this.

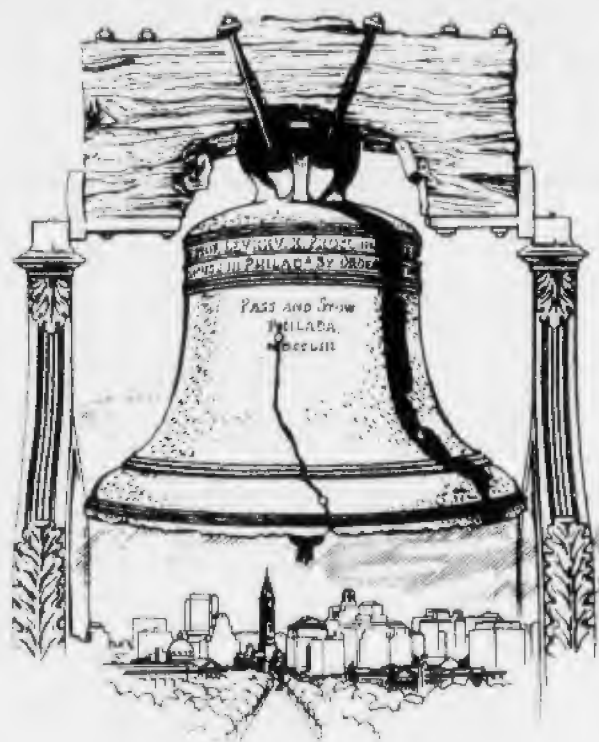
When I was learning to call back in Kansas we'd go 70 or 80 miles and call a dance for free just to have somebody listen. The first club that paid me anything was in Great Bend—65 miles from home and I think they paid me \$12.00.

S.I.O.: What would be your idea of a Utopia of the square dance activity where it would reach its maximum good?

Lane: Well, that's quite a question; you've got so many angles to figure. First of all, you'd like to have people come into square dancing and stay on and on, enjoying it for the fun and fellowship that it can mean and not as the hotrods are nowadays, demanding to be "challenged." Then, of course, you'd like to have perfect harmony and cooperation between callers and leaders, agreeing as to what square dancing should be. I'd like to see a situation where a square dancer who had to drop out of dancing for a year or two could come right back in without feeling the activity had run off and left him. I don't like to see us "progressing" right away from the people who need and most enjoy it.

S.I.O.: What are your personal plans for the future, Frank?

Lane: We hope to start slowing down. Since we started traveling full time 13 years ago, we've probably averaged 26-28 nights a month of calling. And have enjoyed it. My theory was that I'd rather call for a little less and be busy every night because of that enjoyment. But one of our reasons for moving to Estes Park was to build a new home up in the mountains where Barbara and I can kind of get away from it a little bit and we'll try to revise our schedule to have one whole week each month at home. We want to do a little fishing and golfing—and square dancing, too.



16th NATIONAL SQUARE DANCE CONVENTION

PHILADELPHIA,

PENNSYLVANIA

JUNE 29-30, JULY 1, 1967

AS THE TIME APPROACHES rapidly for the 16th National Square Dance Convention in Philadelphia—June 29-July 1—more plans are being worked out to add to the enjoyment of the dancers and callers who plan to attend.

Superb fashion shows at noon and a number of nightly dance exhibitions will be presented. On Friday, June 30 and Saturday, July 1, the Bellevue Stratford Hotel's Grand Ballroom will be the setting for the Fashion Show Luncheon from 12:30-1:30 P.M. The latest in square dance and western clothing will be shown by professional models—different styles each day. As seating capacity is limited to 700 daily, tickets must be purchased prior to the Convention. They are \$3.50 each and include the fashion show and a luncheon of either seafood or chicken. Style Chairmen Val and Bill Nichols urge dancers to buy tickets as soon as possible and to specify their luncheon choice. The address to use appears later on this page.

Some of the top dance exhibition groups in the country have signed up for the "Sweet 16th." Among them are the Jamboree Juniors of Oshkosh, Wisc., pre-teen and teenagers, who will do their dances under black lights. The Maycroft Square Tappers of Muskegon, Mich., who use taps on both heels and toes, are under the leadership of Gene Maycroft, late of the Grand Ol' Opry.

The Cloggers, a nationally known part of the Lamar Dudes and Dames from Colorado, will do a very fast clog step as they execute intricate square dance figures. This is one of

the largest groups scheduled. The Checkerboard Squares of Granite City, Ill., range in age from 9 to 19 and have the youngest caller, Shelley Boyd, who is only 9 years old. Demonstrations of modern and "olde tyme" square dancing will be given by the Cotillionaires of Hazardville, Conn. This adult group ranges in age from 25 to 78.



The smiling children here are the Maycroft Square Tappers from Michigan, who will tap their way thru square dance routines at the 16th National Convention

In addition, Exhibitions Chairmen Jim and Martha Schofield are still negotiating with other groups to add to the program. For information on the fashion luncheon, exhibitions or any other phase of the 16th National, take pen in hand and write to Curly Milsom, 130 Ashley Rd., Newtown Square, Pa. 19073.

The 16th National is closer than you think!

SWING YOUR QUEEN AT "SWEET SIXTEEN"



WHEN AN OVERSEAS DANCER COMES HOME



By Ted Anthony—With the Military in Japan

THERE ARE SEVERAL variations on a theme I have heard in the five years I have been square dancing "stateside" after square dancing overseas. It goes something like, "We have not enjoyed a square dance since we left Germany."

Implications seem to be that stateside dancers are (1) not as good and (2) not as friendly as those overseas. It could be that a nostalgic longing for the camaraderie of those left behind on foreign duty enters into the opinion but it might be well to examine this situation a little more deeply and find a way to understand it.

Common Background

Square dancers overseas have a common background, usually association in some way with the military establishment. In the States the only common ground among club members is often the fact that they live in the same area. Whatever factors affect one individual in the military community tend to affect all. Only a few members of a civilian club may feel the pressures of strikes, medical and dental bills, unemployment, etc., at the same time. Usually, then, the overseas club has greater unity.

Overseas clubs are comprised in the main of servicemen and their wives. Military people develop friendships rapidly and maintain them at intense levels for they know how frequently re-assignments are made. Stateside club members have more time to develop and cultivate friendships; they are casual in their approach to strangers. Too often this casualness is interpreted as aloofness, coldness, unfriendliness.

A Community Youth Activities building, Service Club or other building is provided at no cost to the military club. Caller fees are the

only expense. As a result, club dues are low, guests are usually admitted free, refreshments are served at no cost. Hall rental fees are a major part of U.S.A. club budgets. To offset this cost without charging exorbitant club dues, guests are required, and usually expect and desire, to pay at the door for the privilege of visiting.

Stateside, many more clubs are available in a community than are available "over there." My advice to incoming service personnel would be to shop around. When a club is found that suits, seek out the president and ask about joining. Most clubs welcome new members. Smile a lot! You will be surprised at how many cold, unfriendly people melt away when seen thru smiling eyes.

Overseas dancers are forced to participate in club management to a greater extent than their civilian counterparts. The attrition of "rotation" causes new leaders to step forth and take the helm without the assistance of a predecessor. This rotation also affects callers so a wider variety and greater number of callers are danced to by overseas dancers. This means that the returning dancer can be a valuable asset to a stateside club. He must remember, however, that he is the late-comer; he must, therefore, gain acceptance in the existing group. An attempt to "dictate" or "expertise" can only develop resentment.

My conclusion is that overseas dancers coming home can spread the friendliness that has been so easy away from home to statesiders. They may offer but not push. To watch the seeds of friendship blossom, bearing the above counsel in mind, is a wonderfully rewarding experience.

STYLE SERIES:

HOW UNCOMFORTABLE CAN YOU GET?

WE STARTED OFF a few issues ago in this column by saying that a comfortable movement in square dancing was a *flowing* or *continuing* movement. Now we're going to look at some go-and-stop examples where a certain degree of flow is maintained until the crucial minute when a "wrong call" is pulled out of the hat and the whole pattern comes to a crashing halt. Let's look.

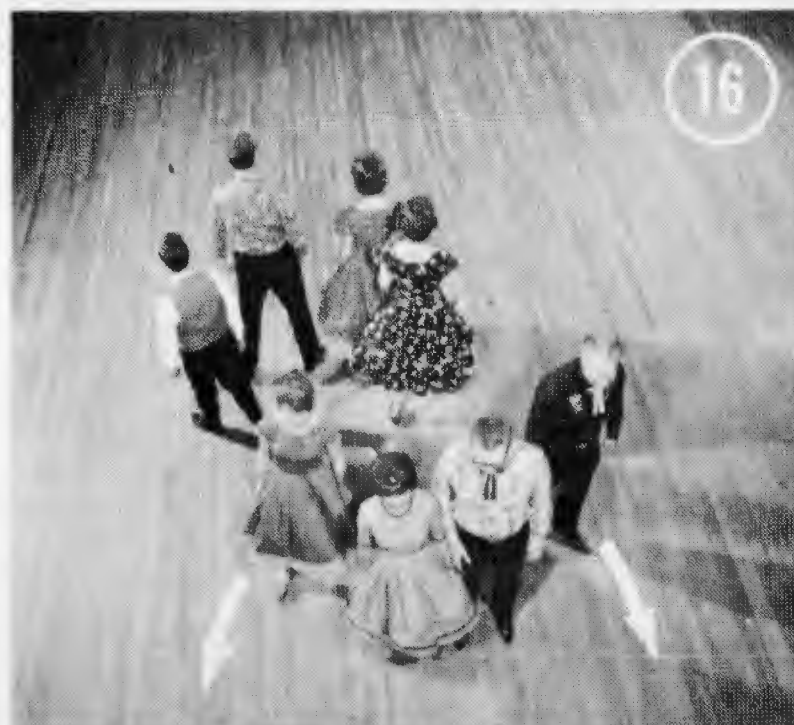
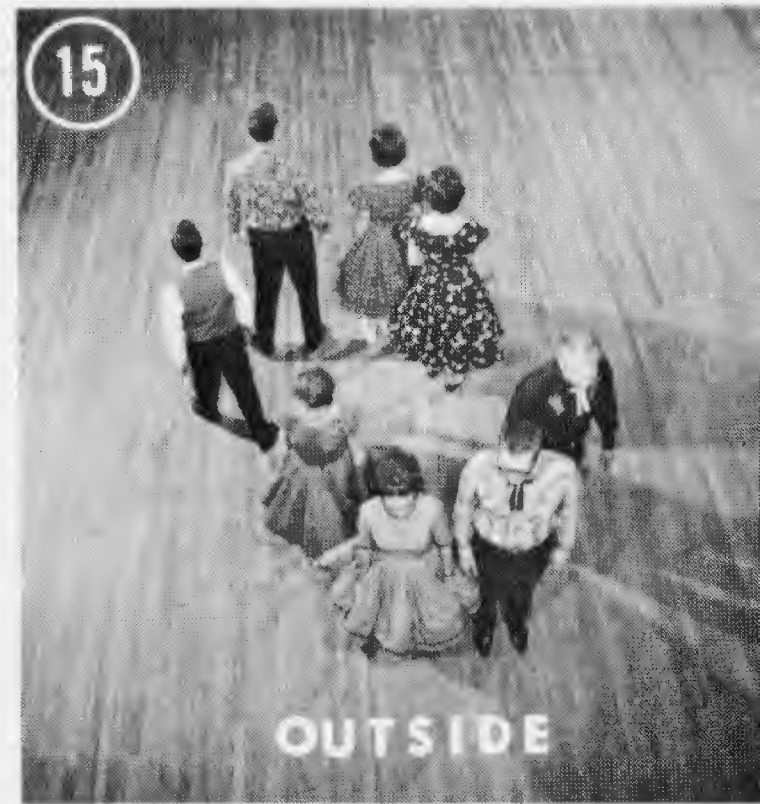
Starting from a square (1) our head couples pass thru (2) separate (3) go around one (4) and into a line of four (5). The line moves forward (6) and dancers reach across to the opposite (7) for a star thru (8) to end in double pass thru position.

Next comes a double pass thru (9) and at that point (10) is the *moment of decision* for the caller. He starts off in good shape by calling for a centers in (11) and would have done just fine with his continuing forward motion if he had called a *cast off* at this point. Instead, however, he stops the dancers in lines of four (12) and calls for a wheel and deal, which means that our ladies in the center must suddenly shift into reverse (13) while the two men move forward and around behind them (14). An even more awkward movement at (12) would have been a bend the line which would have required both the man and woman to break their forward motion and back up.

Jumping back for a minute to the point just following the double pass thru (10) if the centers had moved forward (15) and to the outside (16) to end in a line of four (17) and then continued on into a bend the line, they would have done quite well. However, once again our caller's judgment let him down as he halted the forward motion of the active two (18) requiring them to stop and then back up in a cast off.

The line between a comfortable movement and an uncomfortable one may be fine indeed, but it all reflects on the caller's judgment.





ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

California

California Single Squares will hold their first annual state-wide dance in Bakersfield on May 20. Lee McNutt, Wayne Mayo, Betty "Sam" Herman, Kenny McNabb, Del Price, Chuck Harlen, Jim Moore and Warren Northrup will be the featured callers. All single dancers are invited to attend this event at the Kern County Fairground from 8 P.M. until the wee hour of 4 in the morning.

On March 1 Bob Ruff of Whittier got a pleasant surprise when his Fas'N Eighthers Club gave him a special dance to celebrate his birthday. Not until the floor sat down on his first call did Bob realize something was up. Dick Walters took over as M.C. and 12 of Bob's other caller-friends relieved him of all calling chores. Bob's family was also present to join in the spirit of things.—*Beth & Al Combs*

The Teenage Square Dance Assn. chose new officers with Cecelia Grogan as President; Keith Overland, Vice-Pres.; Dee Vinyard, Recording Secy.-Treas.; Pat Hibbison, Corres. Secy.; Donna Eakins, Publicity; Wade Pierce, Historian and Darlene Dettmer, Dance Chairman. Senior Advisors to this group centered in Los Angeles are the Ernie Hopes and Charles Naddeos. May 21 will mark a Teenage Assn. Dance at McDonald's Barn in North Hollywood.

B-Sharps had their Fresno Frolic on February 10-12, with callers Earl Johnson and Larry Ward; round dance instructors Louis and Lela Leon.—*Keith Etten*

July 7-9 are the dates for the 3rd Interna-

tional Festival at the Municipal Auditorium and Arena in Long Beach. Sponsor is the South Coast Assn. Plans include a full day's program for teens on Saturday; round dancers will have wooden floors to skim over in the second floor ballroom; callers from many areas will be present. A 3-day package for teens is \$2.00; for adults \$3.00. Write to Don Madsen, Regis. Chairman, P.O. Box 6631, Long Beach, California.

Proof of the "small world" of square dancing: four past presidents in consecutive order of the Turkey Trotters Square Dance Club of Brewster, Minn. met in Canoga Park, California in February to dance with the Valley Trailers. Three couples; the Marvin Helms, Bill Kaufmans and Fred Asches, have moved to California in recent months and the Vernon Kays were out on a visit.

Washington

Spokane's famous Silver Spurs—a teenage dancing group—have been invited by the U.S. Government Information Agency to perform at the Montreal Expo 67 World's Fair on June 29-30. The Silver Spurs have an international reputation for their excellent conduct, their showmanship, their beautiful and authentic costumes and their graceful interpretation of dances from around the world. The group will be touring the East Coast this summer; those interested in promoting one of their shows may write to their instructor, "Red" Henderson, West 825 Trent Ave., Spokane, Wash. 99201.

Oregon

The Umpqua Area Square Dance Clubs will present the 10th Annual Oregon Square Dance Festival in Roseburg on July 13-15. More information is available from George Newman, Rt. #3, Box 1400, Roseburg 97470.—*"Ricky" Powell*

Montana

About 15 years ago the Yellowstone Square Dance Council was formed in Billings to promote square dancing in that area. This has been a very successful organization which each year sponsors the Magic City Hoedown. This year's Hoedown will be held in the Central High Gym, Billings, with Don Franklin calling, on May 12-13.—*R. E. Hanson*

Wyoming

The 16th Annual Cowtown Hoedown will take place at Woodland Park School, Sheridan on May 26-27. Friday's dance will be an "all-callers" dance; Don Franklin will be featured

Here you see three generations of callers in the same family, mike in hand and ready for action. Recently they called to a packed hall at Tarpon Springs, Fla., altho' the two younger men live in Michigan. From the left, John Cook the younger; Grandpa John Cook — and Jack Cook



on Saturday evening.—*Rosalie Landon*

Idaho

The Intermountain Square Dance Assn. will hold their 12th Annual Funstitute at McCall on July 7-9, at McCall High School. Workshops in squares will be instructed by the Ross Crispinos; in round dances by the Ralph Kromers. Outdoor breakfasts will be served Saturday and Sundays mornings on the shores of Payette Lakes. Further information may be obtained from Tom Wood, 7216 Northview, Boise 83704.—*H. B. Marmon*

Missouri

Jules and Dottie Billard for rounds; Bob Brundage for squares were programmed at the 19th Annual Gateway of the West Festival in St. Louis on April 28-29.—*Rosemary Parker*

Visitors to the Southwest Missouri region at Springfield may find square dances thru the long-standing courtesy of the Springfield Leader and Press which by custom carries in the Thursday afternoon newspaper society pages announcements by local clubs. Among these are the Square Knots and Wheel and Deal Clubs which, on alternate Saturdays may be found upstairs at Pythian Castle Hall or the Springfield Doling Park Dance Pavillion.—*Joseph Reid*

Michigan

Square dance callers of the Flint area again donated their talents for the 9th Annual Square-A-Rama Dance at Brendel Elementary School, Grand Blanc, on April 29. This is an annual benefit dance, well-attended.—*Karl M. Diener*

Bruce Johnson will call for the 8th Annual Tulip Times Festival Square Dance on May 20

at the West Ottawa H.S. Gym, Holland. Sam and Thelma Nay will keep the rounds going. An exhibition will be given by the Wooden Shoe Klompen Dancers and spectators are welcome. A "kick-off" dance on May 19 is a bonus, with local callers at the mike. For details, write to Holland Tulip Time Festival, Inc., Civic Center, 150 W. 8th St., Holland.

The Northwest Michigan Square Dance Council will have its 12th Annual Festival on May 27-28 at the High School Gym in Traverse City. George Peterson and Dave Taylor will be the callers with the Les Petersons (relatives?) and Don Days on rounds.—*Ron Hensel*

Kansas

The Centennials Square Dance Club of Wichita will celebrate their 6th Anniversary on May 13, with a "Roaring Twenties" theme. Locale is the Pearl Kensler School and all square dancers are welcome.—*Earl Sollers*

The Wichita Spring Festival was held on April 21-22 with that busy Don Franklin at the mike for squares; Pete and Ann Peterman conducting the rounds.—*Howard Caviness*

Indiana

Indianapolis square dancers who have entertained and danced with the patients at the LaRue Carter Mental Hospital for the past 6 years, have taken on an additional project. They have found that the hospital is in desperate need of a bus to transport the patients on outings and that they can get a bus with books of trading stamps. The square dancers are now in the process of collecting these stamps so that they may aid the hospital.—*Louie Hauke*

Nevada

May 5-7 are the dates for the 20th Silver

ROUND THE WORLD of SQUARE DANCING

State Square Dancing Festival in Reno. Bob Ferraud, Dick Houlton and Bob Van Antwerp are scheduled to call, with the Willie Stotlers going a-round in circles. Write to Mrs. Thelma Rowe, 1850 Lemon Lane, Reno, to know more.

With "Dixie" Welch's transfer to Williams AFB in Arizona, A. B. Cooper has taken over the calling duties for Stardusters of Nellis AFB, while Mac McBranch will call for Swinging Stars of Las Vegas.

New Hampshire

An annual event on the Common at Newport is the Common Pin Dance, all proceeds from which go to a local benefit to promote the word of square dancing. This year's recipient is the Newport Scholarship Fund, with three callers—Dick Tilley, Dick Davis and Freddie Lust—donating their time. The date—July 29.—*Gordon Young*

New Jersey

The Dance Leaders of the Delaware Valley will present their Annual Spring Festival at Clementon Lake Park, Clementon on May 21 from 2 til 10 P.M. Hayes Herschler is Festival Chairman, and can be reached at County Line Rd., Colmar, Pa. 18915.

Callers at the Jersey Shore in the weeks to come: May 27, Buzz Chapman; June 3, Glenn Cooke; June 9, Max Forsyth; June 17, Al Aderente. All will hold forth at the Hayloft in Asbury Park.—*Meg Barr*

New York

The Tarry Squares of Ossining have elected Lt. Col. Tom Stacy of the USMA at West Point as their president. A lively spring calendar is being planned with a special dance on May 19 featuring caller Johnny Roth. Open dances are held every Friday night at the Brookside School in Ossining. Chip Hendrickson calls every 2nd and 4th Friday and either Al Aderente, Vin Caruso, Bob Brundage or other guest callers on alternate weekends.—*Mary Ann Stacy*

Rochester teen dancers had their annual Teen-O-Rama on March 18 at Cutler Union. Staff members were Frank Gillig, Bill Bolby, Bill Ryan, Mike Callahan, Myron and Pegg Huss and Teen Twirlers Club sponsored this "Salute to Young America."

The 1st Annual Square Dance Festival will be held at the East Hill Elementary School

Complex, Canajoharie, on May 27, Noon to Midnight. Dick Jones, Dick Leger (plus guitar), Mo Howard will call; Tom and Betty Jayne Johnston will cue the rounds. C. E. Dievendorf, General Chairman, 92 Reed St., Canajoharie 13317, may be approached for details.

Maine

Editors of the Square Reader, a local square dance publication, were honored for their contribution to square dancing recently when they were guests of honor at a square dance sponsored by the Gay Blades & Pretty Maids of Kenduskeag. Honored editors were Bill and Phil Ogilvie and Bob and Charlene Reed. What a NICE idea!—*Hod Dinsmore*

Massachusetts

At Framingham, on January 21, the 6th Annual Inter-Class Ball again proved to be one of New England's most successful square dances. 97 sets of new dancers from 29 different groups were dancing to the calling of Jim Mayo, Paul Pratt and Ed Ross Smith. This dance is presented annually by the three callers to introduce the new dancer to the wonderful fun available in the wider world of square dancing. The men are currently teaching a total of 71 squares in 9 separate learners' groups. These meet weekly for from 6 to 8 months.

Liberia

There are 5 squares learning to square dance at the present time in the seaport town of Monrovia, with Frank Holtzclaw teaching them. Since entertainment in the area is mostly of their own making, the American and European employees of two iron mining companies there, are turning enthusiastically to square dancing. The mines are 58 miles from the main compound where the dances are held and the trip is made once a week.

Korea

There are dances every other Friday night at the USOM Club in Seoul. It is located in the Yongsan Compound and visitors are welcome. MSgt. Bob Guhl has recently taken on the calling duties as former caller Don Black has departed for the States.

Okinawa

The Rice Paddy Promenaders got 1967 off to a good start by sponsoring their largest beginner class to date—46 new students with caller Lee Dixon instructing the 15 week course. On February 11, the Nago Square Dance Club came down for a visit; these are a group of

Okinawan dancers from the Ryukyu-American Cultural Center. Square dancing demonstrations were given at the Kadena Karnival scheduled from April 28 to May 7.—*Hulen Greenhaw*

Virginia

The second 4-Star Square Dance Festival is planned for Lynchburg on May 20 at the YMCA. The staff includes Phil Bostian, Harry Hise, Harry McColgan and Jim Harlow.

Florida

May 13 is the date for the Capital Squares 5th Annual Cotillion at the Florida State University Student Union Ballroom, with John Saunders as the caller. Admission is free and there will be "cake walks," raffles; towels, pennants—and food—for sale.—*Virginia Whitsell*

Ohio

Johnny Davis and Jerry Helt will call on May 4 for a Pre-Convention Warm-Up at the Armory in Columbus.

Louisiana

The Bobcats of New Orleans celebrated their 2nd Anniversary on March 11 with a "covered dish" supper. There are 65 couples in the club which dances twice a month. On

the 4th Saturdays of the month an "imported" caller is presented.—*Bob Augustin*

West Virginia

An "All Niter" dance was hosted by Kera Dudes 'n' Dolls of Ravenswood on April 29. The dance began at 9 P.M. EST and closed at 5 A.M. Daylight Saving time. Callers were Buck Markley, Andy Wamsley and "Slim" Hall.—*Red Handley*

Germany

The Frankfurt Beaux and Belles, charter members of EAASDC, recently concluded a highly successful training course, graduating 3 squares of neophytes. Included were 3 couples from a German "Western" club. At the February 11 graduation ceremony these couples added color with authentic Indian War US Army Cavalry uniforms for the men and corresponding period gowns for the women. Caller-teacher for the Beaux and Belles is Gerhard Neffgren.—*Dick Hassheider*

France

Last May the Jeanne D'Arc Quadrille Square Dance Club of Orleans had a graduation dance party at which 12 squares of club members participated. In June and July membership

These are the Dixie Twirlers of Corbin, Kentucky, who dance each Thursday evening in the Corbin Youth Center. Visitors are welcome.



ROUND THE WORLD of SQUARE DANCING

began to drop due to personnel rotating to the States and the move of the American Military out of France. Most of the clubs in France have now folded or transferred to other locations and the Fleur de L's Square Dance Assn. has disbanded. With happy memories, the dancers and callers will hope to take up their hobby at their new assignments if at all possible.—*Bill Corbett*

Ontario

The 5th Annual Starlight Affair will enliven Fanshaw Park Pavillion on July 8. Sponsors are the Circle N Star Square Dance Club of London and the caller is Ron Thornton.—*Helen Hills*

Prince Edward Island

On February 25 the Summerside "Y" Center graduated another group of square dancers whose parent club is Lady's Slipper Squares. During the evening corsages were presented to two new mothers, Kaye Linkletter and Toice Millar, on the occasion of their return to square dancing. Walnut cigarette boxes with the P.E.I. crest on them were presented to club callers Pete Howard and Bill Walsh.—*W. A. Price*

British Columbia

In the Trail and District Square Dance Assn. there are 5 clubs, with dances held on Tuesdays, Thursdays, Fridays and Saturdays each

week from October thru May. Each club has a beginners class yearly and the association sponsors a big jamboree on the 4th weekend of April. In August there are three days of dancing at the Salmon Barbecue, a civic celebration. Dancers traveling thru are asked to drop in and dance with these folks in the Kootenays.—*Verlla Karr*

Alberta

The Happy Hercs Square Dance Club—dancing at the Guthrie School at Lancaster Park—6 miles north of Edmonton on Highway 28, invite any and all visitors to stop in and dance with them any Tuesday evening.

Oklahoma

"Western Heritage" will be the program theme for the 21st Annual Jamboree of the Central District Square Dance Assn. Starting at 9 A.M. on May 6, in the Oklahoma State Fairgrounds Arena, there will be square and round dance clinics, workshops and panels. At 7:45 P.M. a Grand March will kick off the evening dancing. Jerry McKissick and Ralph Hay will be calling and the Jules Billards will be in charge of the round dancing. Don and Nellie Davis are Chairman of the event.

Nebraska

May 6 is the date set for the 26th Annual Square Dance Festival in the Pershing Municipal Auditorium, Lincoln. Featured round dance instructors will be the Gene Arnfields and square dances will be called by Jack Jackson.—*Bob Leyden*



These are members of the Pampanga Promenaders of Clark Air Base in the Philippines, photographed by a gun emplacement on Corregidor, where they went on a "spur of the moment" journey. It meant getting up at 4 A.M., going by bus to Manila and then boarding the Hydrofoil for the 55-minute run to "the rock." On Corregidor they "squared up" in three different spots, drawing quite a gallery from other visitors.



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

May 1967

THIS MONTH WE TAKE pleasure in presenting a collection of 13 calls by Earl Johnston of Vernon, Connecticut. Once again we remind our readers that these calls are not necessarily original ones but are those especially enjoyed by our feature caller. This month Earl adds a few extra little comments.

One and three square thru
Square thru the outside two
Cast off three quarter round
Square thru across from you
U turn back
Box the gnat
Right and left thru the other way back
Inside arch
Dive thru
Square thru three quarter round
Allemande left.

One and three pass thru
Around one line up four
Pass thru wheel and deal
Girls turn back
Allemande left
Two and four cross trail thru
Around one into the middle
Pass thru
Split two around one line up four
Pass thru wheel and deal
Double pass thru
Girls turn back
Allemande left
One and three pass thru
Around one line up four
Pass thru wheel and deal
Girls turn thru
Allemande left.

Four ladies chain
One and three star thru
Pass thru
Swing thru
Swing thru
One half square thru
Bend the line
Pass thru
Wheel and deal
Double pass thru
First go left next go right
Star thru
Allemande left.

Four ladies chain
One and three star thru
Frontier whirl
Right and left thru
Inside four Frontier whirl
Right and left thru
Whirlaway with a half sashay
Star thru
Frontier whirl
Allemande left.

One and three swing thru
Box the gnat
Right and left thru the other way back
Square thru
Right and left thru
Dive thru
Pass thru
Circle four
Head men break to a line
Pass thru wheel and deal
Double pass thru
Centers in
Cast off three quarters
Star thru
Double pass thru
First go left next go right
Cross trail
Allemande left.

One and three swing thru without a stop
Spin the top without a stop
Pass thru
Swing thru
Boys run
Wheel and deal
Square thru
Cast off three quarter
Pass thru wheel and deal
Double pass thru
First go left
Next go right
Pass thru on to the next
Right and left thru
Whirl away half sashay
Pass thru ends turn in
Square thru three quarter round
Allemande left.

One and three swing thru
Box the gnat
Right and left thru the other way back
Ladies lead to a Dixie style
Ocean wave balance all
Walk straight ahead
Allemande left.

(I also use this from a promenade and have heads wheel around and swing thru)

Allemande left allemande thar
 Right and left and make your star
 Shoot the star go right and left grand
 Meet new partner promenade
 Keep going don't slow down
 Pull girls in and go red hot
 Right hand lady right hand round
 Partner left full turn
 Corners all right hand round
 Partner left
 All four couples Susy Q
 Opposite lady by the right
 Partner by the left
 Opposite lady by the right
 Full turn
 Find the corner
 Allemande left.



EARL JOHNSTON

Earl is what we consider to be a true crowd-pleaser. He's a caller's caller, having the sensitivity for his dancers which is so appreciated by the professionals in the field of square dance calling. Earl conducts a busy home schedule. He takes an active part in local caller activities and several times each year "hits the road." His calling on Grenn Records and his presence at many square dance institutes and in his personal-appearance tours throughout Canada and the United States have put Earl in a favored spot with thousands of dancers. Earl, his wife Marian, and their family of sons are indeed a very valuable part of the American square dance community.

One and three right and left thru
 Square thru four hands
 Right and left thru
 Dive thru square thru
 Other divide and star thru
 Right and left thru
 Dive thru
 Square thru
 Other divide and star thru
 Right and left thru
 Dive thru
 Pass thru
 Swing thru
 Boys Run
 Wheel across to the other side of your line
 Wheel and deal
 Dive thru
 Star thru
 Cross trail
 Allemande left.

Promenade don't slow down
 One and three wheel around
 Star thru
 Do sa do
 Ocean wave
 Swing thru
 Girls trade boys trade
 Swing thru
 Boys trade girls trade
 Swing thru
 Boys run wheel and deal
 Pass thru allemande left.

One and three swing star thru
 Do sa do with the outside two
 Right and left thru
 Dive thru
 Pass thru
 Swing thru
 Box the gnat
 Square thru three quarter
 Allemande left.

GIMMICK

One and three square thru
 Right hand star with the outside two
 Heads in center left hand star
 Pick up corner with arm around
 Star promenade
 Centers back out and circle to the left
 Stay as you are
 Four men pass thru
 Around one into the center
 Right and left thru
 Who turns who
 Do sa do to an ocean wave
 Swing thru
 Centers trade
 Turn thru
 Allemande left.

CHALLENGE SQUARE

One and three star thru
 Frontier whirl
 Do sa do to an ocean wave
 Boys run
 Boys trade
 All eight circulate
 Girls run
 Girls trade
 All eight circulate
 Boys run
 Boys trade
 All eight circulate
 Girls run
 Girls trade
 All eight circulate
 Swing thru
 Boys run
 Wheel and deal
 Allemande left.

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

DIXIE SPIN #5

By Tom Rinker, Omaha, Nebraska

Sides lead right, circle up four
Side men break, gonna make a line
Pass thru and bend the line
Men lead in a dixie spin
Left spin the top, watch it pop
Those facing out, do a U turn back
Up to the middle and back you reel
Pass thru and wheel and deal
Allemande left

A PATTERN BY BARRY

By Barry B. Aronovitch, Avalon, Calif.

Heads lead right
Circle to line of four heads break
Up and back you reel
Pass thru wheel and deal
Double pass thru
Face your partner back away
Pass thru wheel and deal
Double pass thru
Face your partner back away
Pass thru wheel and deal
Double pass thru
Face your partner right and left thru
Cross trail
Left allemande

GIRLS DIXIE SLIDE

By Beryl Main, Denver, Colorado

Head ladies chain right
New side ladies chain across
Head man face corner box the gnat
Girls go forward and back
Girls slide thru
In single file split the boys
Turn right around one
Down the middle dixie style to ocean wave
Pass thru left allemande

Here are two by George Baker of Sheridan,
Wyoming, using Turn thru figures.

Heads star thru
Square thru three quarters
U turn straight back—turn thru
Do a left turn thru on the outside track
In the middle turn thru and then
Centers in cast off three quarters
Star thru
Whirl with a half sashay
U turn back
Left Allemande

Heads promenade half
Half square thru
Do a turn thru on the outside track
Come down the middle left turn thru
Centers in cast off three quarters
Star thru
Centers square thru nine hands
Sides Frontier whirl
And now divide and star thru
Sides divide and star thru
Don't you stand
Left Allemande

STIR THE BUCKET

By Shinichi Ichimura, Tokyo, Japan

Head ladies chain
Heads to the right circle four
Head men break make a line
Up and back
Bend the line
Right and left thru
Bend the line
Pass thru
Wheel and deal
Double pass thru
Face your partner back away
Just the ends star thru
Four ladies chain, she's your partner
Stand right there

SINGING CALL*

WHAT A GAL

By Dick Weaver, Kailua, Hawaii

Record: Hi-Hat 345, Flip Instrumental with
Dick Weaver

OPENER, MIDDLE BREAK, and ENDING

Four little ladies promenade
Go once around the inside ring
Box the gnat and give that man a swing
Join hands and circle left
Go walkin' round the big old set
Allemande left and weave around the ring
It's in and out around you go
Until you meet your own
Do-sa-do around your own
And promenade her home
Well you're a little cutie a square dancin' beauty
Gee oh gosh oh golly what a gal
FIGURE #1

One and three lead right in time
Circle four and make a line
Without a stop you do a do-sa-do
Spin the top and watch 'em flow
Boys trade here we go
Turn thru left allemande you know
Do-sa-do around your own
And then that corner swing
Swing that corner gal around
And promenade the ring
Well you're a little honey
A smile bright and sunny
Gee oh gosh oh golly what a gal
FIGURE #2

One and three square thru
Four hands round is all you do
Meet the sides and then slide thru
Do-sa-do go full around
Square thru three hands round
Face out and then you wheel and deal
Double pass thru first go left next go right
Star thru corner swing and promenade tonight
Well you're a humdinger
A square dancin' swinger
Gee oh gosh oh golly what a gal

SEQUENCE: Opener, Figure #1 with heads,
Figure #2 with heads, Middle Break, Figure #1
with sides, Figure #2 with sides, Ending.

SO SOFTLY SOFTLY

By Tom and Jean Cahoe, Sunnymead, Calif.

Record: Sets in Order 3161

Position: Open-Facing M's back to COH for Intro, Butterfly for Dance.

Footwork: Opposite, Directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, Point, —; Together, Touch, —;

1-2 In DIAG OPEN-FACING pos wait 2 meas:

3 M steps back on L, point R twd ptr, hold 1 ct.

4 Step fwd twd ptr on R to BUTTERFLY pos M facing WALL, touch L to R, hold 1 ct;

PART A

Fwd Waltz, 2, 3; Twinkle (LOD), 2, 3; Twinkle (RLOD), 2, 3; Twinkle Manuv, 2, 3;

1 From BUTTERFLY pos turn to OPEN pos and in LOD waltz fwd L, R, L;

2 Step fwd on R turning to face ptr, side in LOD on L, turning to face RLOD close R to L;

3 Step fwd on L turning to face ptr, side in RLOD on R, turning to face LOD and SEMI-CLOSED pos close L to R;

4 Twinkle manuv to CLOSED pos R, L, R end facing RLOD (W in place L, R, L as M maneuvers);

Pivot, 2, 3 (to SCP facing LOD); Thru, Side/Close, Side; Pickup, 2, 3; (L face) Pivot, 2, 3;

5 Do a $\frac{3}{4}$ R face couple pivot starting M's L to end in SEMI-CLOSED pos facing LOD;

6 Step thru on R, turning to face ptr and WALL (W thru on L) quick side on L close R to L, side on L turning to SEMI-CLOSED pos facing LOD;

7 Starting M's R one waltz fwd in LOD taking short steps while leading W in front to CLOSED pos (W stepping L R L to CLOSED pos facing RLOD);

8 Pivot L face L, R, L to end M facing diag LOD and WALL in Modified BANJO pos;

Fwd, Fwd/Lock, Fwd; Manuv, 2, 3 (M's back to LOD); Pivot $\frac{3}{4}$, 2, 3; Back, Side, Close;

9 In Modified BANJO pos step fwd on R, quick fwd on L, lock R behind L (W lock L in front on R), fwd on L;

10 Manuv R, L, R (W manuv L R L) to end in CLOSED pos M's back to LOD;

11 Do a $\frac{3}{4}$ R face couple pivot starting M's L, R, L to end in CLOSED pos M's back to COH;

12 Step bwd twd COH on R (W fwd on L) side twd LOD on L, close R to L;

Waltz Bal (L), 2, 3; Waltz Bal (R), 2, 3 (to SCP facing LOD); Fwd, 2, 3 (W RF Twirl); Thru, Side, Close (to Bfly);

13 In CLOSED pos M facing WALL step to side on L, step on R behind L (W also XIB) step in place on L;

14 Step to side on R, step on L behind R, step in place on R turning to face LOD and assume SEMI-CLOSED pos;

15 Retain M's L hand and W's R as M waltzes fwd L, R, L as (W twirls R face R L R) to end in SEMI-CLOSED pos facing LOD;

16 Step fwd on R turning to face ptr and WALL, side on L, close R to L to end in BUTTERFLY pos M's back to COH;

PART B

Waltz Away, 2, 3; Spin Manuv, 2, 3 (to Bjo facing RLOD); Banjo Around, 2, 3; 4, 5, 6 (to SCAR facing LOD);

17 From BUTTERFLY pos turn to OPEN and in LOD waltz fwd and slightly away L, R, L; Manuv R, L, R to end facing RLOD and BANJO pos as (W spins L face LRL to end facing LOD and BANJO pos);

18 In BANJO pos step L, R, L moving clockwise around ptr ending facing LOD (W facing RLOD);

19 On around R, L, R adjusting to SCAR pos and facing LOD (W facing RLOD);

Twinkle (LOD), 2, 3; Twinkle (RLOD), 2, 3; Twirl, 2, 3; Thru, Side, Close;

20 In SCAR pos facing LOD step fwd on L turning to face ptr, side on R, close L to R turning to face RLOD and BANJO pos (W back on R turning to face ptr side on L close R to L turning to face LOD and BANJO) pos;

21 Fwd on R turning to face ptr, side on L, close R to L turning to face RLOD and LOOSE CLOSED pos (W back on L turning to face ptr, side on R, turn $\frac{1}{4}$ L face to adjust to LOOSE CLOSED pos and end facing LOD by stepping on L);

22 Retain M's L hand and W's R step back in LOD on L, back on R turning $\frac{1}{4}$ L face, step to side on L, to end in SEMI-CLOSED pos (W twirls R face R, L, R);

23 Step thru on R turning to face ptr and WALL (W thru on L), step side on L, close R to L ending in BUTTERFLY pos;

Waltz Away, 2, 3; Spin Manuv, 2, 3 (to Bjo facing RLOD); Banjo Around, 2, 3; 4, 5, 6 (to SCAR);

24 Repeat action of Meas 17-20

Twinkle (LOD), 2, 3; Twinkle (RLOD), 2, 3; Twirl, 2, 3; Thru, Side, Close;

25-28 Repeat action of Meas 21-24

Sequence: A B A B A Ending

Ending: Waltz Bal (L), 2, 3; Waltz Bal (R), 2, 3; Apart, Ack;

In BUTTERFLY pos do 2 waltz balances step apart ack.

MOONGLOW

By Kenn and Ginny Trimble, Des Moines, Wash.

Record: Windsor 4723

Position: CP M facing LOD for Intro and Dance.

Footwork: Opposite, Directions for M unless indicated.

Meas INTRODUCTION

Wait; Wait; Dip Back, —, Recover, —; Twirl, —, 2, — (to CP);

1-2 In CLOSED pos M facing LOD wait 2 meas:

3 Dip bwd RLOD on L, —, recover on R, —;

4 M walk fwd LOD L, —, R, — as W twirls R face in 2 steps under joined M's L and W's R hand to end in CP M facing LOD;

DANCE

Fwd, Turn, Pivot, 2 (to CP); (Hitch) Fwd, Close, Back, —; Turn, Pivot, 2 (to CP); (Hitch) Back, Close, Fwd, —;

1 In CLOSED pos M facing LOD step fwd LOD

- on L, step fwd on R making 1/4 RF turn to face ptr and WALL (W step bwd making 1/4 RF turn), one quick RF couple pivot in 2 steps to end in CLOSED pos M facing LOD; Step fwd on L, close R to L, step bwd RLOD on L, —;
- 2** Step bwd RLOD on R, step bwd on L making 1/4 RF turn to face ptr and WALL (W step fwd making 1/4 RF turn), one quick RF couple pivot in 2 steps to end in CLOSED pos M facing LOD (M steps R fwd and between ptr's feet on 1st step of pivot);
- 4** Step bwd RLOD on R, close L to R, step fwd LOD on R, —;
- Side, Close, Fwd, —; Side, Close, Back, —; Dip Back, —, Recover, —; Twirl, —, 2, — (to CP);**
- 5** Step swd twd COH on L, close R to L, step fwd LOD on L, —;
- 6** Step swd twd WALL on R, close L to R, step bwd RLOD on R, —;
- 7-8** Repeat action of Intro Meas 3-4;
- Fwd, Turn, Pivot, 2 (to CP); (Hitch) Fwd, Close, Back, —; Back, Turn, Pivot, 2 (to CP); (Hitch) Back, Close, Fwd, —;**
- 9-12** Repeat action of Meas 1-4;
- Side, Close, Fwd, —; Side, Close, Back, —; Dip Back, —, Recover, —; Twirl, 2, — (to CP);**
- 13-16** Repeat action of Meas 5-8;
- Side, Close, Cross, — (to SCAR); Rock Fwd, —, Recover, —; Side, Close, Back, —; Rock Back, —, Recover, — (to CP);**
- 17** Step swd twd COH on L, close R to L, step L XIF (W XIB) to SCAR pos M facing diag to WALL and LOD, —;
- 18** Rock fwd on R, diag to WALL and LOD, —, recover on L, —;
- 19** Still in SCAR pos step swd on R diag to WALL and RLOD, close L to R, step R bwd diag to COH and RLOD, —;
- 20** Rock bwd on L diag to COH, —, recover on R to CLOSED pos M facing ptr & WALL, —;
- Vine/Twirl, 2, 3, Touch; Vine/Twirl, 2, 3, Touch (to SCP); Fwd Two-Step; Fwd Two-Step (to CP);**
- 21** Step swd LOD on L, step R XIB, step swd on L, tch R to L as (W twirls R face under joined M's L and W's R hands);
- 22** Starting M's R moving twd RLOD repeat action of Meas 21 to end in SEMI-CLOSED pos facing LOD;
- 23-24** In SEMI-CLOSED pos do 2 fwd two-steps in LOD to end in CLOSED pos M facing ptr and WALL;
- Rock Side, Recover, Thru, — (to L-OP); Recover, Side, Thru, — (to SCP); Turn Two-Step; Turn Two-Step (to CP);**
- 25** Release M's R and W's L hand rock swd in LOD on L, recover on R, step thru twd RLOD on L to L OPEN pos facing RLOD, —;
- 26** Recover on R, step swd on L, step thru twd LOD on R to SEMI-CLOSED pos facing LOD, —;
- 27-28** Blending to CLOSED pos do 2 RF turning two-steps prog LOD to end in CLOSED pos M facing ptr and WALL;
- Rock Side, Recover, Thru, — (to L-OP); Recover, Side, Thru, — (to SCP); Turn Two-Step; Turn Two-Step;**

29-32 Repeat action of Meas 25-28 except to end in CLOSED pos M facing LOD;

DANCE GOES THRU TWICE

Ending: At end of Meas 32 second time thru ptrs slide apart M step bwd twd COH on L point R to acknowledge.

ROAD RUNNER TWO-STEP

By Clark and Maxine Smith, Palo Alto, Calif.

Record: Hi-Hat 836

Position: Open-Facing M's back to COH for Intro, Butterfly for Dance.

Footwork: Opposite, Directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, —, Point, —; Together (to Bfly), —, Touch, —;

1-4 In OPEN-FACING pos M's R and W's L hands joined (M facing WALL) do a standard four meas Intro as follows: Wait 2 meas: step bwd twd COH on L (W bwd twd WALL), hold 1 ct, point R twd ptr, hold 1 ct; step fwd on R twd ptr assuming BUTTERFLY pos (M's back to COH), hold 1 ct, touch L to R, hold 1 ct.

PART A

Side, —, Behind, —; Step, Close, Turn (back to back), —; Side, —, Behind, —; Step, Close, Turn (to SCP), —;

1 In BUTTERFLY pos (M facing WALL) step swd LOD on L (slow), —, cross R (IB) of L, W (XIB) (slow), —;

2 In two-step rhythm step swd LOD on L, close R to L, releasing lead hands and bringing M's R and W's L joined hands thru step L turning 1/2 L face (W R face) to a modified back to back pos, hold 1 ct;

3 Step swd LOD on R (slow), —, cross L (IB) of R (W XIB) (slow), —;

4 In two-step rhythm step swd LOD on R, close L to R, step R slightly fwd LOD and blend to SEMI-CLOSED pos facing LOD, hold 1 ct;

(SCP) Fwd Two-Step; Fwd Two-Step; W Twirl, —, 2 (to SCP), —; Walk, —, 2 (to Bfly), —;

5-6 In SEMI-CLOSED pos moving LOD do 2 fwd two-step (L, R, L, —; R, L, R, —);

7 M walks fwd 2 slow steps L, —, R, — (as W does 1 R face twirl LOD under joined lead hands) to end in SEMI-CLOSED pos facing LOD;

8 In SEMI-CLOSED pos walk fwd 2 slow steps L, —, R blending to BUTTERFLY pos with M facing WALL, —;

Side, —, Behind, —; Step, Close, Turn (back to back), —; Side, —, Behind, —; Step, Close, Turn (to SCP), —;

9-12 Repeat action of Meas 1 thru 4;

(SCP) Fwd Two-Step; Fwd Two-Step; W Twirl, —, 2 (to SCP), —; Walk, —, 2 (to Bfly), —;

13-16 Repeat action of Meas 5 thru 8;

PART B

Back Away, —, 2, —; Back, —, Cross (XIF), —; Roll, —, 2 (to face), —; Together, —, 2, —;

17 From BUTTERFLY pos M steps bwd 2 slow

- steps twd COH L, —, R (W steps bwd twd WALL), —;
- 18** Again step L bwd, —, still facing ptr cross R in front of L (W XIF) twd LOD, —;
- 19** In 2 slow steps roll slightly down LOD (M L face, W R face) L, — R and ending facing ptr, —;
- 20** Walk twd ptr 2 slow steps L, R to end with M's L and W's R hands joined with L hips adjacent, —;
- Change Sides Two-Step; To Face Two-Step; Back-away, —, 2, —; Back, —, Cross (IF), —;**
- 21-22** Change sides in 2 two-steps (L, R, L, —; R, L, R, —) with M turning L face (W turn R face under his joined L hand and her R) & end in BUTTERFLY pos M's back to WALL;
- 23** Step bwd 2 slow steps twd WALL L, R (W bwd twd COH), —;
- 24** Again step bwd on L, —, cross R in front of L (RLOD) (W XIF) still facing ptr, —;
- Roll (RLOD to face), —, 2, —; Together, —, 2, —;**
- Change Sides Two-Step; To Face Two-Step;**
- 25** In 2 slow steps roll slightly RLOD (M L face, W R face) L, —, R & end facing ptr, —;
- 26** Walk twd ptr 2 slow steps L, —, R to end with M's L hand and W's R joined and L hips adjacent, —;
- 27-28** Change sides in 2 two-steps (L, R, L, —; R, L, R, —) with M turning L face (W R face under joined hands M's L and W's R) to end in BUTTERFLY pos M's back to COH;
- Slow Vine, — 2, —; 3, —, 4, —; (CP) Turn Two-Step; Turn Two-Step (to Bfly);**
- 29-30** In BUTTERFLY pos do a slow grapevine LOD swd L, —, cross R in back (W XIB), —; swd on L, —, cross R in front (W XIF), —;
- 31-32** Assuming CLOSED pos do 2 R face turning two-steps and end in BUTTERFLY pos with M's back to COH:
- DANCE GOES THRU THREE TIMES PLUS ENDING**
- Ending: (SCP) Fwd Two-Step; Two-Step; (Vine) Side, —, Behind, —; Side, —, Point, —;**
- 4 Meas** At the end of Meas 32 third time thru blend to SEMI-CLOSED pos and do 2 fwd two-steps LOD: facing ptr (M's L hand and W's R joined) do a slow vine in 3 steps swd L, —, cross R (IB) (W XIB), —; side L, —, change hands and point R twd ptr and ack as music ends, —.

BREAK

By Sie Watson, Phoenix, Arizona

Four ladies chain
One and three square thru
Four hands round to the outside two
Go right and left thru
Dive thru pass thru
Do sa do to an ocean wave
Balance up and back
Ends around one
Cast off three quarters
Do a right and left thru
With the opposite two
Turn your girl slide thru
Ladies lead to a dixie spin
To an allemande left

STARS GALORE

By Ken Ehrhardt, Scottsdale, Arizona

One and three make a right hand star
Turn it once around
Back by the left to the corner
With a right and left thru
Dive thru pass thru
Right and left thru the outside two
Dive thru pass thru
Star by the left hand
With the outside two
Go one full turn
Allemande left

CIRCULATE YOU DO

By Gene Pearson, Groves, Texas

Head two couples square thru
Four hands and when you
Do sa do the outside two
Make an ocean wave and rock
All eight circulate
Then swing thru two by two
All eight circulate and rock
Swing thru two by two
Right and left thru and turn your Sue
Dive thru, pass thru
To a left Allemande

SINGING CALL*

WISH YOU WERE HERE

By Singin' Sam Mitchell, Lansing, Mich.

Record: Kalox 1068, Flip Instrumental with Singin' Sam Mitchell
OPENER, MIDDLE BREAK, and ENDING
Join hands and circle to the left with all your might
Allemande the corner turn your partner by the right
Now the men star left
In the middle of the ring go once around the land
Come on back and box the gnat
And do a wrong way grand
Hand over hand when you meet your maid
Everybody swing then promenade
When you're dancing with those other guys
I miss you so my dear
Wish you were here wish you were here
FIGURE
Head two couples promenade
Halfway round the floor
Sides star thru pass thru circle four
Side men break and make a line
Move up to the middle and back
You pass thru wheel and deal
And substitute like that
And then you square thru
Three quarters to the corner lady swing
Swing that lady round and round
And then you promenade
When you're dancing with those other guys
I miss you so my dear
Wish you were here wish you were here
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending

GEORGE ELLIOTT'S

THIS MONTH GEORGE selects the theme, "Wagon Wheel Spin" from his notebook of the traditional and dresses it up in today's fanciest square dance costume. You'll enjoy these workshop samples which we guarantee will re-activate your nostalgia glands.

Allemande left and a right to your dears
A wagon wheel spin but strip the gears
Catch her by the left for an allemande thar
Boys back up but not too far
Shoot that star to the next little dear
A wagon wheel spin but strip the gears
Catch her by the left for a do pa so
Her by the left and the corner right
Back to her a left hand swing
Gents star right go across the ring
Turn the opposite lady a left allemande
Partners all a right and left grand

Allemande left and a right to your dears
A wagon wheel spin but strip the gears
Gents star left go cross the town
Turn the opposite lady a right hand round
Go to the corner and swat the flea
Box the gnat with the same old she
And pull her by
On to the next and swat the flea
Box the gnat with the same old she
Pull her by
There's old corner a left allemande
Partners all a right and left grand.

Forward eight and back to town
Four ladies chain three quarters round
You turn the girl don't take all night
Girls go left boys go right
To the next little dear
A wagon wheel spin but strip the gears
Go to your corner and do pa so
Her by the left go all the way around
New corner right as you come down
Back to her and allemande thar
Boys back up a right hand star
Shoot that star and find your own
Promenade eight go all the way home

Allemande left and a right to your dears
A wagon wheel spin but strip the gears
Gents star left go cross the town
Turn the opposite lady a right hand around
Allemande left and the gentlemen star
Ladies stay right where you are
Same girl
Allemande left and a right to own
A full turn around with the gal from home
Gents star left go cross the town
Turn the opposite lady a right hand round
Allemande left and the gentlemen star
Ladies stay right where you are
Allemande left and a right to your dears
A wagon wheel spin but strip the gears
Catch her by the right go right and left grand

Allemande left and a right to your dears
A wagon wheel spin but strip the gears
Gents star left go cross the town
Turn the opposite lady a right hand round
Once and a half to the right hand doe
For a left elbow
One full turn to the right hand dear
For a wagon wheel spin but strip the gears
Catch her by the right go right and left grand

Allemande left and a right to your dears
A wagon wheel spin but strip the gears
Step right in behind your maid
In single file you promenade
Gals roll back and weave the ring
All the way round till you meet again
A right hand swing go all the way around
And allemande left when you come down
Go right and left grand.

Allemande left and a right to your dears
A wagon wheel spin but strip the gears
Catch her by the left for a do pa so
Her by the left and corner by the right
Her by the left for an allemande thar
Boys back up a right hand star
Pass nose to nose in a half sashay
A wrong way grand go round that way
Hand over hand go round the ring
Meet your own right elbow swing
All the way round
And allemande left when you come down
Partners all go right and left grand.

One and three go forward and back
Same four square thru go all the way around
Go four hands and when you come down
Find your corner a wrong way thar
Boys back up a left hand star
Spread that star but not too much
Box the gnat and throw in the clutch
Go twice around on a heel and toe
Same old gal hook a right elbow
All the way around
Gents star left go cross the town
With the opposite lady
A wagon wheel spin but strip the gears
Catch her by the left for a do pa so
Her by the left and the corner right
Her by the left for an allemande thar
Boys back up a right hand star
Shoot that star go all the way around
A right to your corner pull her thru
Then allemande left like you always do
Partner right a right and left grand.

SLIDE THRU WHO ?

By Mac McCullar, San Luis Obispo, Calif.

Two and four half sashay
Slide two slide thru
Slide thru with the outside two
Pass thru
Wheel and deal two by two
Slide thru
Two ladies chain across
Four ladies chain three quarters round
Left allemande

GENE'S WHEEL AND DEAL

By Gene Wilkinson, Dawson Creek, B.C., Canada

Heads to the right circle to a line
Pass thru, wheel and deal
Double pass thru
Centers in cast off three quarters
Pass thru wheel and deal
Double pass thru
First two left, second two right
Star thru, double pass thru
First couple left, second couple right
Cross trail thru
Left Allemande

WAVE AND CHAIN

By Sam Gibson, Oakland, California

One and three half square thru
Do sa do with outside two
All way around to ocean wave
Balance up, back
End two ripple the wave
Ends run
All four couples wheel to face
Eight chain thru, go cross the floor
Hurry boys we'll dance some more
Long way over, long way back
When you're straight, dive thru
Pass thru
Allemande left

SINGING CALL*

OPEN UP YOUR HEART

By Tommy Stoye, San Diego, California

Record: Mac Gregor 2011, Flip Instrumental with
Tommy Stoye

OPENER, MIDDLE BREAK, ENDING
Join hands and circle to the left around you go
Do allemande left your own a do-sa-do
The men star by the left
And turn it round the land
Do-sa-do your girl and weave the ring
Open up your heart and let my love come in
Do-sa-do that girl and promenade the land
Your long and lonely nights
I will bring to an end when you—
Open up your heart and let my love come in
FIGURE
Head couples promenade half way round you go
Move into the middle and a
Right and left thru and turn the girl
Star thru and square thru three quarters
Go split two go round one
And make a line of four
Star thru and partners trade
And with that corner swing
Do allemande left then promenade the ring
Your long and lonely nights
I will bring to an end
When you open up your heart and let my love
come in
TAG:
When you open up your heart
And let my love come in
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

ROUND OFF

By Otto Degner, Farmington, New Mexico

Heads to right circle to line
Pass thru, round off
Double pass thru
Centers in cast off three quarters
Pass thru wheel and deal
Centers turn thru
Left turn thru the outside two
Centers pass thru, centers in
Cast off three quarters
Pass thru, round off
Double pass thru
Centers in cast off three quarters
Pass thru wheel and deal
Centers turn thru
Left turn thru the outside two
Centers pass thru, centers in
Cast off three quarters
Cross trail thru
Left Allemande

SINGING CALL*

THERE'S A SQUARE DANCE HERE TONIGHT

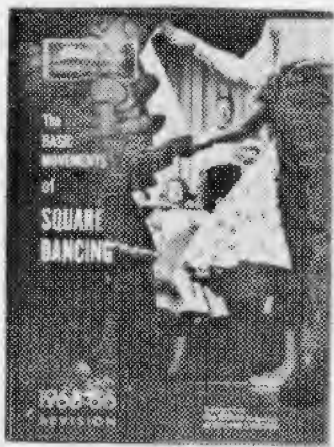
By Jim Mayo, So. Acton, Massachusetts

Record: Scope 501, Flip Instrumental with
Jim Mayo

OPENER, MIDDLE BREAK, ENDING
Join hands and circle left
At the square dance here tonight
You circle all the way you know
Until you get back home
Turn your partner left a do paso
Then corner by the right
Your partner by the left and then
All four ladies chain
You chain the girls across
And then you chain them back
You chain them right back home again
And promenade the track
To the square dance here tonight
To the square dance here tonight
You swing this pretty little girl
At the square dance here tonight
FIGURE
Heads square thru you know
Four hands will make it right
And then you make a right hand star
And turn it once tonight
Change hands come back by the left
A left hand star on back
Now the men turn around left allemande
And do-sa-do at home
Go out to the corner lady
You swing her high and low
Left allemande a new corner
Come home and promenade
To the square dance here tonight
To the square dance here tonight
You're going to dance with friendly folk
At the square dance here tonight
TAG:
We're very glad that you all came
To the square dance here tonight
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

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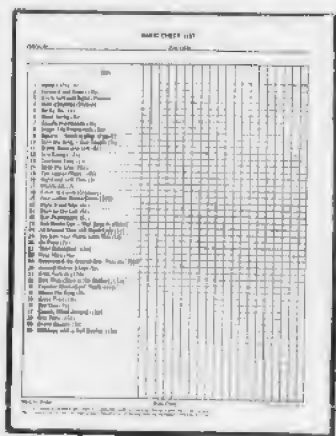
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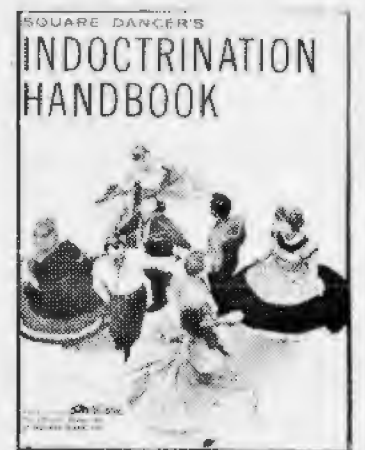
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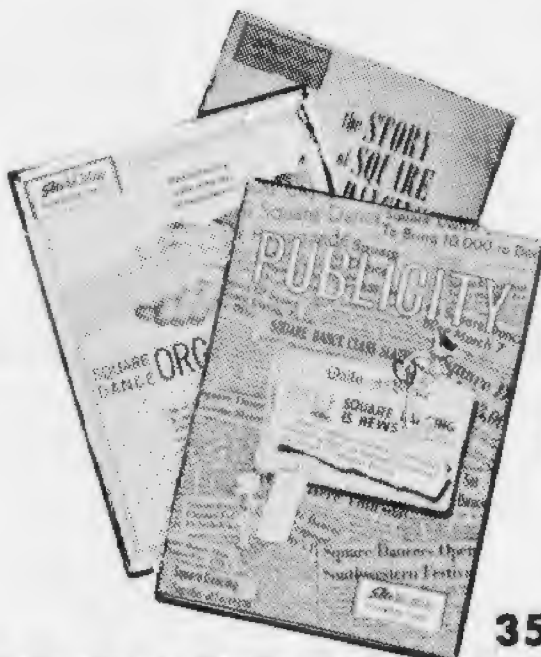
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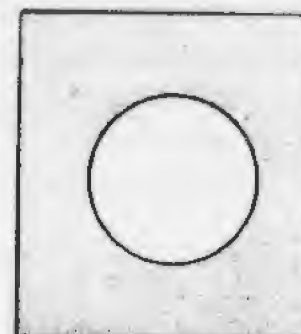
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(Continued from page 3)

where, in the Walk-Thru you printed, "Attracting People to Square Dancing." We can never thank you enough for this very fine job. We still get notes from our friends around the square dance world so we feel that this type of material is really beneficial to all square dancers.

A footnote: the people from our latest class, which started in January with 9 squares, are almost ready to try their wings with the club...

Earl & Katie Sollers

The Centennials Club—Wichita, Kans.

Dear Editor:

My wife and I had not danced since our school days (about 40 years) but when we moved into a new town and found they had square dance classes planned, we were some of the first to enroll... Now we must say that, "Square dancing is the greatest thing that could happen to two people." So—I am promoting square dancing everywhere.

I will send a supply of square dance stickers FREE to anyone who will write and send me his name and address and a 5-cent stamp. Each person will receive about 50 stickers which read—SQUARE DANCING IS FUN.

In this day of crime, disrespect, etc., the best thing we can do is promote square dancing. Thru dancing there are so many great feelings. Think what it means—to hold the girl's hand and *bow*. Think of the companionship of promenading, the thrill of the beat in the music, the cooperation with the others in the square, the exchange of smiles. Man, it is great...

Fred W. Sheill SS#1

33735 Alta Loma Dr.

Farmington, Mich. 48024

Dear Editor:

I think Sets in Order's Club Organization Handbook is one of the best guides to setting up a club, to assisting a caller to get a group started and perhaps even an association...

Patrick J. Flynn

Idaho Falls, Ida.

Dear Editor:

Due to the war in Vietnam, more and more military and civilians are being sent here to Guam. For those square dancers expecting to come here, we'd like them to know that we have three active clubs in the island—Gecko Squares on Naval Station, Flying Squares at Naval Air Station and Tradewinds at Anderson Air Force Base. So bring those western shirts

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and full-skirted dresses with you. We are waiting to square it up.

We thought you might also like to know that on Naval Station we give away a subscription to Sets in Order each party night.

Colleen Rumble
Guam

Dear Editor:

Cora and I would like to congratulate you and the staff at Sets in Order for the truly fine job you did on your Canada Centennial issue. This confirms our opinion that your magazine is the best in the field.

Roy Haslund
Winnipeg, Man., Canada

Dear Editor:

Thanks for all the "Helps" given in Sets in Order. We need new ideas all the time for parties, stunts, club helps of all kinds... We have been a subscriber to Sets in Order since 1956 and have received wonderful information and ideas from it throughout the years.

Bob & Doris Stone
Melbourne Beach, Florida

Dear Editor:

On behalf of the Ottawa Square Dance Association and the square dancers of the Ottawa

area, may we congratulate you on the salute to Canada's Centennial included in the January, 1967, issue of Sets in Order. As usual, when you undertake a project, you carried this one thru in magnificent fashion...

Catherine E. McMorran
Ottawa, Ont., Canada

Dear Editor:

Now about the January issue of Sets in Order, we are thrilled beyond words with the coverage you have given square dancing in Canada for the Centennial Year. Obviously a lot of hard work and time has gone into this and I'm sure all square dancers will be as pleased as we are and use this as a guide all thru Centennial Year...

Howard and Phyllis McDonald
Calgary, Alberta, Canada

Dear Editor:

...I very much enjoyed the Sets in Order depicting the Canadian scene. I am sure that the movement in Canada will grow because of it. It is interesting to look back at some of the old issues of Sets in Order and see how much the movement has grown on a world-wide basis over the past five years. I feel that Sets in Order has made a big contribution to this and it



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113 Walton, College Station, Texas
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augurs well for the future . . .

Peter King
Shepperton, Mdsx., England

Dear Editor:

. . . In my last several square dance classes I have included teaching two simple round dances, Left Footers One Step and Stepping Easy. This practice has proven to be a welcome change of pace from the square dance drills and I believe the graduates from these classes are more tolerant of round dancers in general. In many cases they are eager to take a full course of round dance lessons from a full-time round dance instructor and I encourage them in this. It has always been my feeling that round dancing and square dancing complement each other . . .

Phil and Ellen Noland
Phillips, Texas

Dear Editor:

Here is a short note about drop-outs and those needing more practice. We decided to rent a hall for every Wednesday evening for a month, then passed out information. We had no sponsor of any kind; donations paid for the hall rent. We had an open book for signing in and a caller *free*, also coffee and cookies. It

worked as a workshop for learning and dancing, with help coming from club members in the area who wished to do so. The idea has been successful . . .

Marvin Hart
Paducah, Ky.

Dear Editor:

I want to blow the S.I.O. horn and to say that no other source of square dance information is more complete or interesting to me as a caller. The new material and record reports are invaluable but even more important is the continuing emphasis placed on the *spirit* of square dancing. This spirit we keep talking about has been defined many times but it all boils down to the same thing—friendliness.

Bill Wright
San Antonio, Texas

Dear Editor:

Our caller-organizer-instructor Dale Cramer, a Navy photographer's mate first, comes from the State of Wisconsin, a place indeed noted for square dancing. He is doing a first class job and is helped by his wife, Mary . . . The first meeting and dance was held January 8 with 11 couples showing up, none of them knowing much about square dancing. Our second meet-

NEW RELEASES

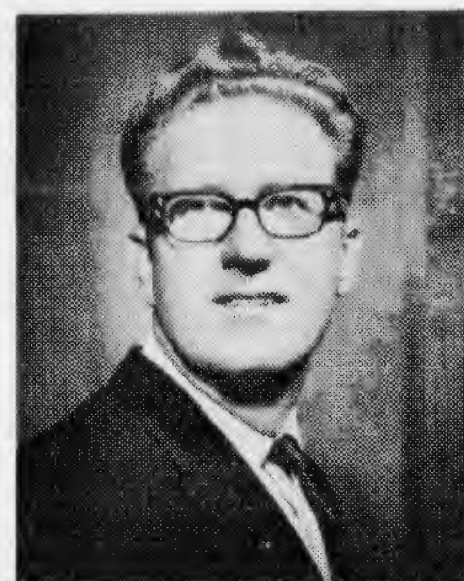
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ing brought in another two couples . . .

Here at Keflavik, Iceland, there is a limited amount of recreation and square dancing offers a new experience to those who never before participated . . . The name of our organization is the Keflavik Squares and we hope later to have a group of Icelandic folk dancers visit us.

George Cates, JO1-USN
Keflavik, Iceland

Dear Editor:

Concerning a big Thank You to our Sgt. Maj. Carl Voltz. Time has come around for

Carl and his family to return to the States. He's been a most wonderful teacher, caller and friend. People love his warm feeling. All in all he is a great guy; we shall certainly miss him. Carl gave lessons here to German classes as well as Americans . . .

Trude Schlegel
Berlin, Germany

Dear Editor:

On page 36 of the February Sets in Order you mentioned a set of teaching records by Bob Ruff . . . You also mention a new series of

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Ruth E. deTurk

Reuel A. deTurk

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teaching records being recorded by him. I assume the new set is to replace the former ones. If they are available now I would like to know about them—and the price.

Mrs. Joe York
Garden City, Kansas

The series of teaching records mentioned in Sets is brand new. The first album contains approximately 7 pages of instructional material for the teacher. It will sell for \$5.95 and you can get it from us and eventually from local dealers. Just be sure to ask for the NEW Bob Ruff series.
Editor

Dear Editor:

Thank you for your wonderful magazine and records. I always enjoy the Sets in Order magazine and "18" LP record. According to the "On the Record and Records Report" of S.I.O. I don't think all record is reported, especially hoedown record. We Japanese cannot try at hearing the new records at a records shop for there is not records shop who deal in square dance records in Japan. The Sets in Order Magazine is the only thing to know the tempo and key and comments, etc. of new records.

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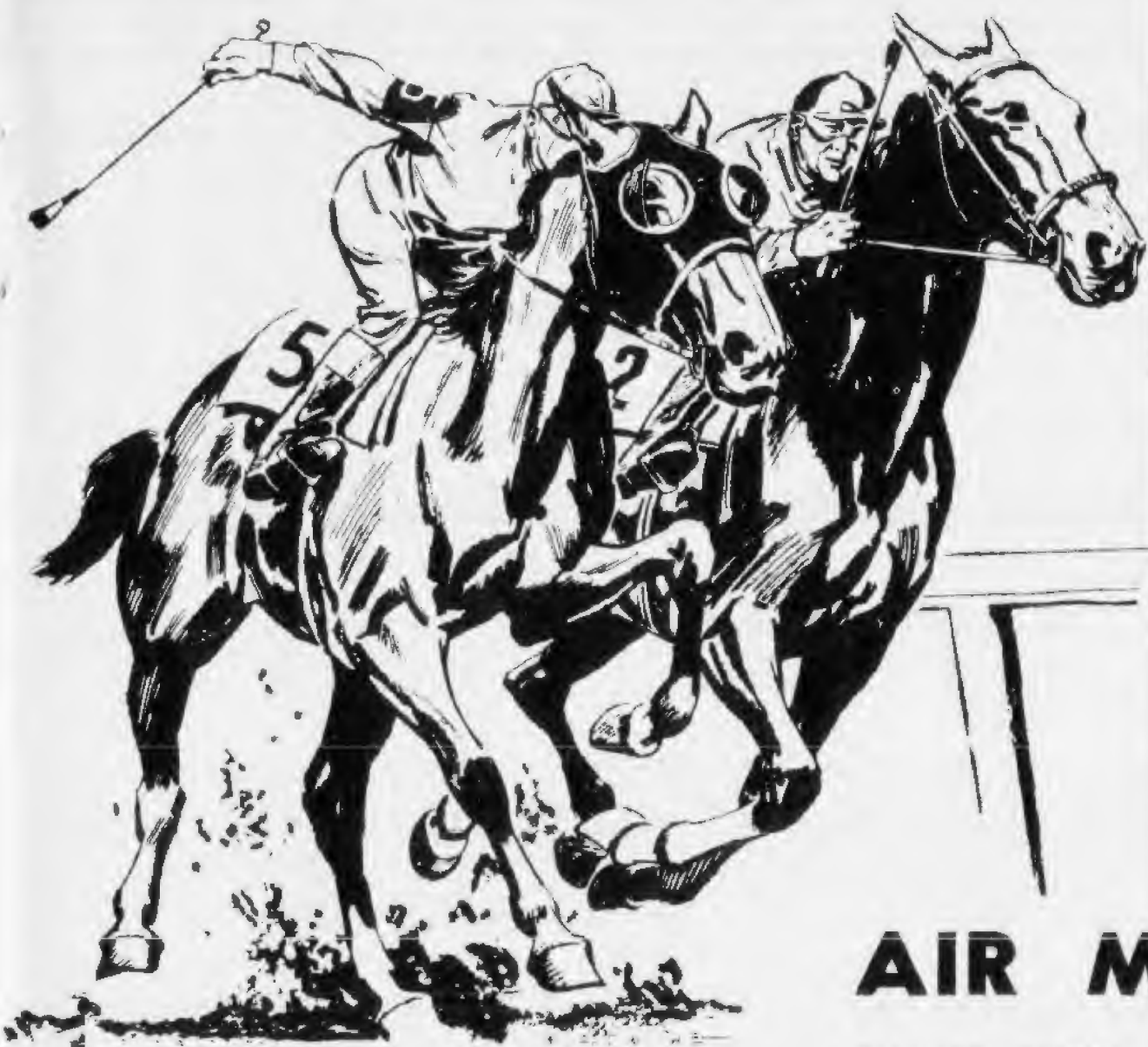
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Would you please report all hoedown, too?

Yasakazu Minoura

Hiraoka City, Osaka-fu, Japan

Dear Minoura San, we try to review every hoe-
down that we receive and we feel we do get a
majority of them. Editor

Dear Editor:

Our Square Dance Society will be entering
a float in the Waratah Festival Parade to be
held here in Sydney later this year. Would any
square dance club which has entered floats in
parades be kind enough to send us any useful

information they have on building a nice
square dance float? Thank you very much.

Tom McGrath

Square Dance Society of N.S.W.

Box 1430, G.P.O., Sydney, N.S.W., Australia

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The Toledo Square Dance Callers Assn.
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The
**CALLER
OF THE
MONTH**



Ron Thornton—Woodstock, Ont., Canada

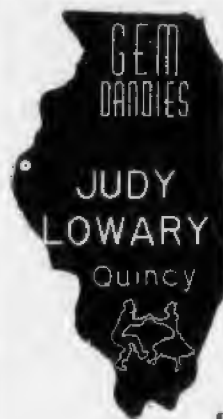
CALLER RON THORNTON and his wife Marie have found, over the nearly 11 years that they have been square dancing, that their horizons have broadened immeasurably. "If anyone had told me when we started that we would be traveling many miles to many new places in the interests of square dancing, I would not have believed it," Ron declares.

Ron's was a fortunate background; he has had considerable training in piano, instrumental bass and voice which made the calling come easier. Round dancing is a great interest, too, and Ron believes it belongs with square dancing. "Remove one and the other becomes unsatisfying," he says.

The Woodstock Y Promenaders was the club where Ron first started to call and he is still calling for them after 9 years. He calls regularly for two other clubs and teaches classes in both round and square dancing. From September to June he has C.M.A. (Callers Mutual Assistance), which meets in his home. In addition he still has time for calling dates from Toronto to Detroit.

Ron was an original committee member on the South Western Ontario Square Dance Assn. and is a past president. He is also an active member of the S.W.O.S.D.A. Callers Clinic.

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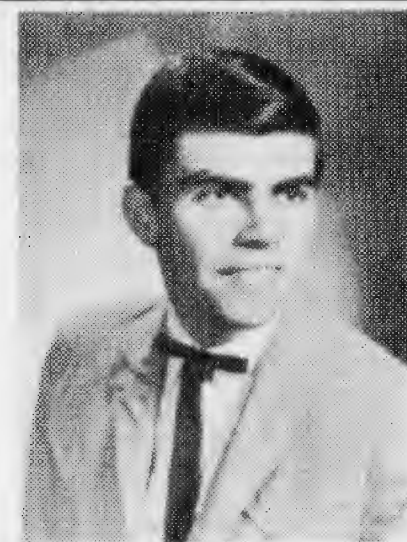
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3 records in circulation. He and Marie attend as many square dance institutes and festivals as they can manage and for the past two years have been on the staff at Greenbush Square Dance Vacation in Northern Michigan.

Ron is employed by day as Sales Manager for an automobile sales firm. The Thorntons have three children of whom the eldest, Gary, and his bride are avid square dancers. The two younger Thorntons, Jon and Barbara, are interested in athletics and ballet lessons, respectively.

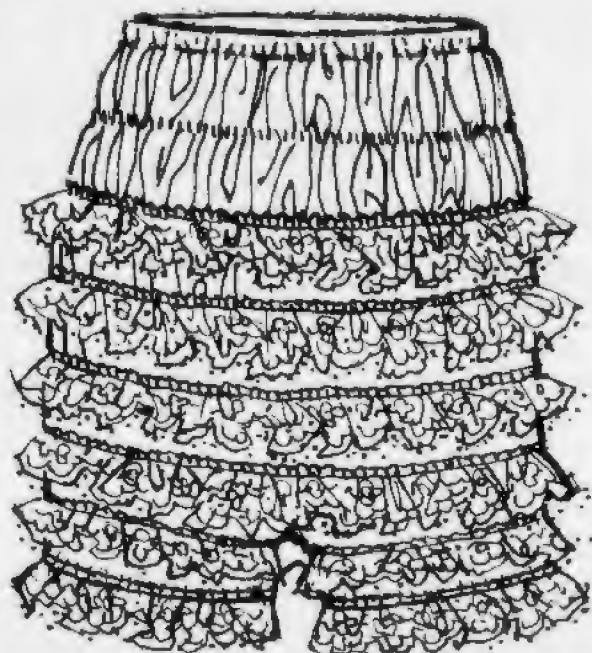
OUR DANCING FUTURE

By Laurel Bryan—Homesville, Md.

*Spring has sprung, or so they say;
There's plenty of dancing in the month of May;
And summer's coming when travel's strong
And institutes dance you all week long.
It's pretty exciting just to hear
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So polish the boots and drip-dry the dresses;
Take off into dancing; get rid of the stresses.*



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pink
orchid
maize
aqua



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to
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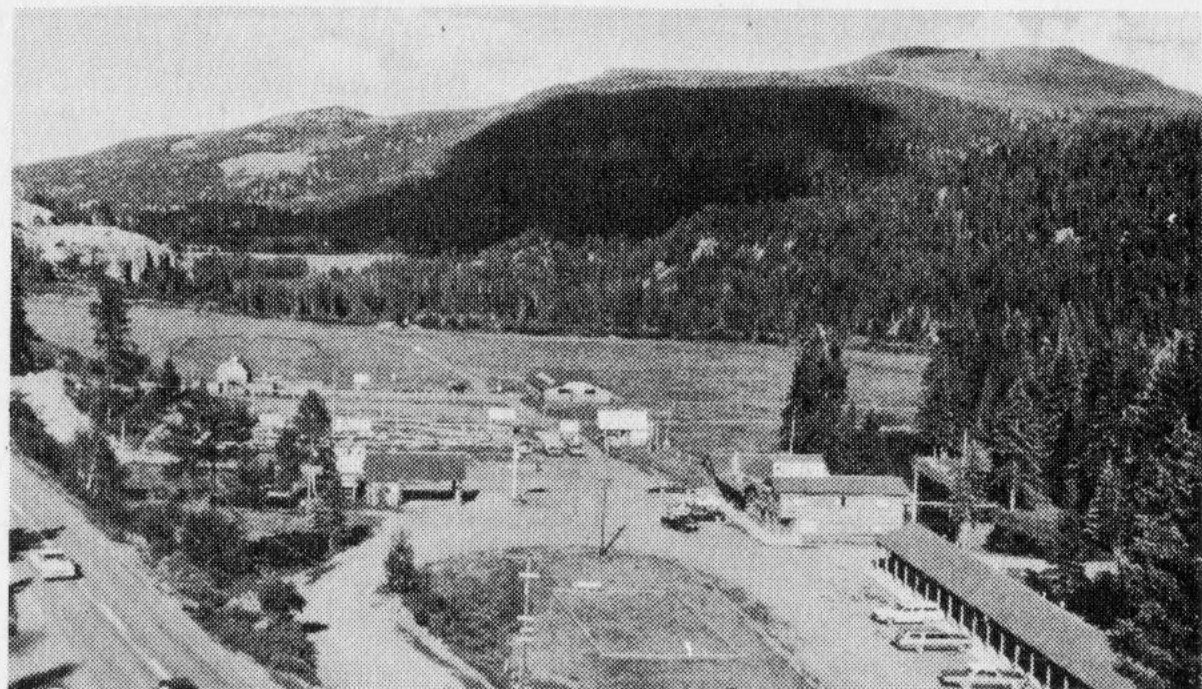


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Billy Foster

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June
4
to
June
11



Jerry Haag



Pete & Don
Hickman

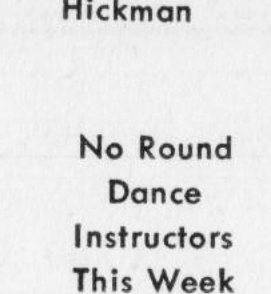


Dick Parrish

June
11
to
June
18



Ernie Kinney



No Round
Dance
Instructors
This Week



Rex Coats

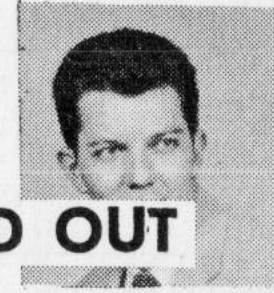
June
18
to
June
25



Otto Degner



No Round
Dance
Instructors



Gary Shoemaker

THIS WEEK—SOLD OUT



Mack & Jean
Henson

Aug.
27
to
Sept.
3



Beryl Main



Helen & Bob
Smithwick



Jerry Haag

Sept.
3
to
Sept.
10



Jerry Adkins



Darlene & Jack
Chaffee



Dale Casseday



Otto Degner

Sept.
10
to
Sept.
17



Sal Fanara



Darlene & Jack
Chaffee



Joe Greer



Red Warrick

Sept.
17
to
Sept.
24



C. O. Guest



Zeke & Tommie
Neeley



Ralph Silvius



Bailey Campbell

Sept.
24
to
Oct.
1



Dave Walker



Billy Lewis



John & Wanda
Winter



Big Daddy
Bussey

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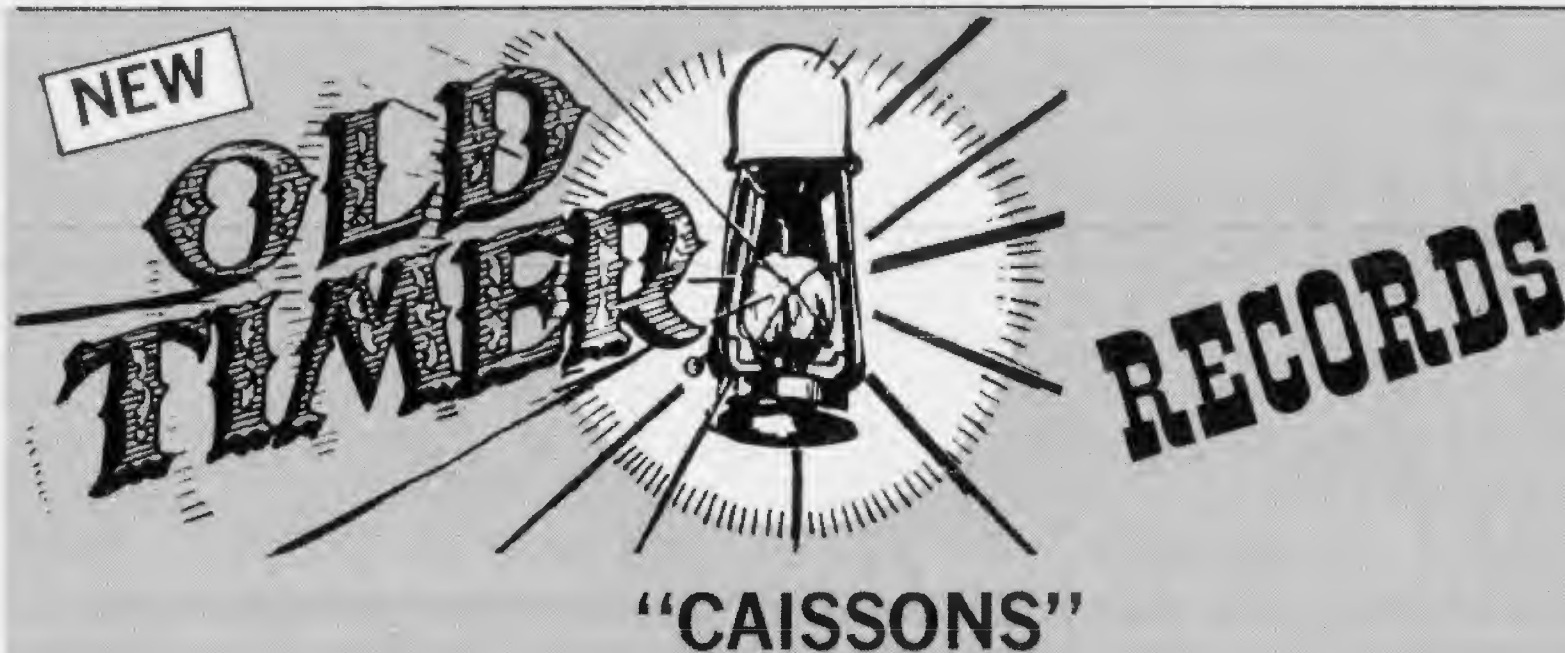
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ROUND DANCE TERMS ACCEPTED

In an effort to smooth the way for both writing up and teaching round dances, panels are set up at the National Conventions to discuss and pass on acceptable terms for the dance steps. At the Indianapolis Convention last year the following were decided upon: CORTE—(To be used in Tango descriptions only)—In Closed position dip backward on the left foot, flexing the knee (W forward on the R); SWIVEL—A step usually taken on the ball of the foot with the motion of the next step or

body movement causing the foot to turn or pivot at the point of contact; HITCH—A series of steps in which the first one moves either forward or backward with the next step a close-step to reverse direction of motion. The following step would then be in the opposite direction from the initial step. If more steps are desired every other step would be a close step to again reverse direction of motion. Qualifying words may be required to designate the number of steps and/or direction of starting motion.



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Tom and Jean Cahoe—Sunnymead, Calif.

TOM AND JEAN CAHOE have dipped into many facets of the round dance activity and enjoyed every one. Dancing has been a part of their lives for as long as they can remember. It was in 1956, however, that they turned to square dancing, going thru a square dance class in which they were also introduced to round dancing. For 6 years they continued to square and round dance, then became interested in the aspect of teaching rounds with a basic class in January, 1962. They now have four classes a week, going from easy rounds straight thru to more advanced dancing.

From the standpoint of organizational work, the Cahoes are members of the Round Dance Teachers Assn. of So. Calif. of which Tom is Past President and associate members of Cow Counties Callers Assn. where they teach square dancers rounds at the monthly meetings.

Other elements adding to their busy schedule of the past 5 years have included teaching round dancing at Art Linkletter's Sierra Dawn Estates in Hemet, Calif. for 2½ years; a summer in Palm Springs teaching ballroom dancing for the Parks & Recreation Dept.; being in charge of the Round Dance Teachers Exhibition at the 13th National Convention in Long Beach and acting as General Chairmen of the

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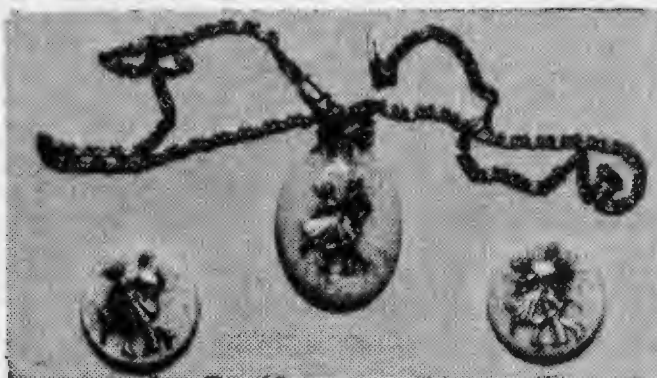
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13th Annual RDTA Round Dance Roundup.

In the category of choreography, the Cahoes have made a prolific contribution, starting in 1963. Their Apples and Bananas was presented by them at the 14th National Convention in Dallas and their latest are Lara for Hi-Hat and So Softly, Softly for Sets in Order.

Besides the above, Tom and Jean have been involved in the round dance phase of many festivals in the Southwest and California and have served on the staff of Winter Round-A-Cade in Pennsylvania. They seem to have the

field well-covered—and enthusiastically.

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 K-2001 **LET'S DANCE** Long Play Caller: C. O. Guest

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 LH-160 **ROCKING SQUARE DANCE SHIP** Flip/Inst. Caller: Vern Smith

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- LH-501 **OUR NEIGHBOR/BUSTER HAS ARRIVED**

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(On the Record, continued from page 6)

thru — allemande — do-sa-do — promenade.
(Figure) Head (side) ladies chain — half sashay
— star thru — circle to a line — spin the top —
centers trade — box the gnat — pull by — swing
— promenade.

Comment: A tune that has been used a number of
times but is always good. The recording is ex-
cellent and the dance interesting. Rating: ☆☆

WHAT A GAL — Hi-Hat 345*

Key: C Tempo: 126 Range: High HC
Caller: Dick Weaver Low LC

Musical: Western 2/4 — Clarinet, Piano, Trumpet,
Vibes, Drums, Bass, Banjo

Synopsis: Complete call printed in Workshop.

Comment: A lively dance with very good Dixie-
land style music to a country tune. Two differ-
ent dance patterns are offered and both are
well timed. Rating: ☆☆+

TIED DOWN — MacGregor 2010

Key: B Flat Tempo: 130 Range: High HD
Caller: Jerry Helt Low LF

Musical: Western 2/4 — Guitar, Piano, Accordion,
Saxophone, Trumpet, Bass, Drums

Synopsis: (Break) Allemande — right and left
grand — do-sa-do — allemande — weave ring —
partner right — allemande — promenade. (Fig-
ure) Heads (sides) right and left thru — half
sashay — sides (heads) right and left thru —
heads star thru — circle half — dive thru — do-
sa-do — star thru — circle eight — swing corner —
promenade.

Comment: Well played music but tune could have
more drive. Key selection places this quite high
for most callers. Rating: ☆+

ROCKING SQUARE DANCE SHIP—Longhorn 160

Key: E Flat Tempo: 134 Range: High HC
Caller: Vern Smith Low LE

Musical: Western 2/4 — Guitar, Trumpet, Vibes,
Piano, Bass, Drums, Banjo

Synopsis: (Break) Do-sa-do corner — see saw part-
ner — circle left — allemande — box the gnat —
ladies promenade inside — right hand round —
allemande — promenade. (Figure) Head (side)
ladies chain — half square thru — right and left
thru — swing thru — girls trade — boys trade —
box the gnat — pull by — swing corner — pro-
menade.

Comment: Well played music. A very busy tune
and an action dance at fast tempo.

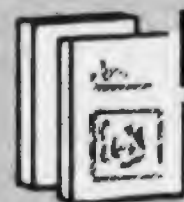
Rating: ☆☆

MY GAL COUNTRY STYLE — MacGregor 2012

Key: A Flat Tempo: 128 Range: High HC
Caller: Charlie Guy Low LC

Musical: Western 2/4 — Accordion, Piano, Violin,
Trumpet, Banjo, Bass, Drums

Synopsis: (Break) Circle left — swing corner — alle-
mande — allemande thar — slip the clutch —
allemande — right and left grand — swing —
promenade. (Figure) Heads lead right — circle
to line — square thru three quarter-wheel and
deal — right and left thru — square thru three
quarter — allemande — do-sa-do — promenade

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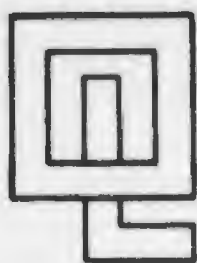
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corner.

Comment: Typical MacGregor music and an action tune. Four different variations of the figure are offered and the lyrics probably add interest.

Rating: ☆☆

WISH YOU WERE HERE — Kalox 1068*

Key: 3 Keys Tempo: 121 Range: High HD
Caller: Singing Sam Mitchell Low LB

Music: Western 2/4 — Guitar, Vibes, Piano, Clarinet, Bass, Drums

Synopsis: Complete call printed in Workshop.

Comment: Another tune with a folk flavor. This one changes keys three times but is easy to follow. Dance patterns are good. Rating: ☆☆+

LUMBERJACK — Swinging Squares 2335

Key: C Tempo: 130 Range: High HC
Caller: Cal Brazier Low LA

Music: Western 2/4 — Banjo, Trumpet, Drums, Trombone, Accordion, Bass, Clarinet

Synopsis: (Break) Allemande — allemande thar — shoot star — allemande thar — shoot star — right and left grand — do-sa-do — allemande — weave — promenade. (Figure) Circle — allemande — box the gnat — ladies promenade inside — box the gnat — men star left — do-sa-do — swing corner — allemande — grand right and left — promenade.

Comment: A bouncy tune and a well metered but wordy dance to call. Lyrics have several interesting variations. Rating: ☆+

YOU CAN'T STOP ME — Keeno 2340

Key: 3 Keys Tempo: 122 Range: High HD
Caller: Philip Bausch Low LA

Music: Western 2/4 — Guitar, Piano, Drums, Bass

Synopsis: (Break) Circle left — allemande — do-sa-

CURRENT BEST SELLERS

Fifty-one dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-April.

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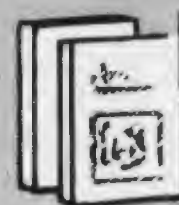
Big Sombrero	Wagon Wheel 304
El Paso	Hi-Hat 341
The Race Is On	Wagon Wheel 204
Winchester Cathedral	Long Horn 159

With three tying for fifth place

Coney Island	Grenn 12089
Washboard Gal	
Crystal Chandeliers	Hi-Hat 340
Miss Molly Brown	Kalox 1064

ROUND DANCES

Spaghetti Rag	Hi-Hat 831
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Additional Dealers on Previous Page

do — men star left — star promenade — back out — circle eight — allemande — promenade. (Figure) Ladies chain three quarter — heads (sides) promenade half way — lead right — circle to line — pass thru — bend the line — star thru — swing — promenade.

Comment: Adequate music, a country tune, and a danceable dance pattern. Rating: ☆

OPEN UP YOUR HEART — MacGregor 2011*

Key: C **Tempo:** 127 **Range:** High HA **Low LC**
Caller: Tommy Stoye

Music: Western 2/4 — Accordion, Violin, Banjo, Guitar, Piano, Bass, Drums

Synopsis: Complete call printed in Workshop.

Comment: A simple and easy to sing tune with a voice range anyone should handle. Dance patterns are quite interesting. Rating: ☆☆☆

COWBOY'S SWEETHEART — Blue Star 1802

Key: B Flat **Tempo:** 130 **Range:** High HC **Low LC**
Caller: Jerry Helt

Music: Western 2/4—Banjo, Piano, Organ, Drums, Bass

Synopsis: (Break) Ladies chain — rollaway — circle left — rollaway — circle — allemande — right and left grand — do-sa-do — promenade. (Figure) Heads (sides) promenade three quarter — sides (heads) square thru three quarter — do-sa-do — swing thru — ocean wave — box the gnat — pull by — allemande — pass one — right hand — roll promenade.

Comment: A pleasant tune with acceptable music. Currently standard dance patterns. Rating: ☆+

I WAS JUST WALKING OUT THE DOOR —

Blue Star 1801

Key: B Flat **Tempo:** 127 **Range:** High HD **Low LD**
Caller: Marshall Flippo

Music: Western 2/4 — Piano, Guitar, Accordion, Bass, Drums

Synopsis: (Break) Allemande — do-sa-do — circle — allemande — do-sa-do — gents star left — do-sa-do — allemande — right and left grand — promenade. (Figure) Heads (sides) cross trail—around one — box the gnat — right and left thru — pass thru — split two — around one — right hand star — allemande — do-sa-do — corner star thru — promenade.

Comment: A smooth, conventional dance routine. Music is danceable and the call is a bit wordy. Rating: ☆☆

ALMOST PERSUADED — Blue Star 1800

Key: E **Tempo:** 126 **Range:** High HA **Low LB**
Caller: Larry Faught

Music: Western 2/4 — Guitar, Banjo, Piano, Violin, Bass, Drums

Synopsis: (Break) Circle — do-sa-do corner — see-saw partner — men star right— allemande — weave — do-sa-do — swing — promenade. (Figure) Head (side) ladies chain right — heads (sides) star thru — pass thru — right and left thru — swing thru — girls trade — boys trade —

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- 1798 — **Hawaiian Rhythm**
Caller: Al Brownlee, Flip Inst.
- 1799 — **When My Blue Moon Turns To Gold**
Callers: Marshall Flippo and Jim Brower, Flip Inst.
- 1800 — **Almost Persuaded**
Caller: Larry Faught, Flip Inst.
- 1801 — **I Was Just Walking Out The Door**
Caller: Marshall Flippo, Flip Inst.
- 1802 — **Cowboy's Sweetheart**
Caller: Jerry Helt, Flip Inst.
- 1803 — **Loggin' (Key of G, Hoedown)**
Susie (Key of A, Hoedown)
- 1804 — **Let's Go Slow Poke (Round)**
By Bunney & Nello Bondi
Wish Me A Rainbow (Round)
By Jimmy, Vivian Holeman
- 1805 — **Love Makes The World Go Around**
Caller: Andy Andrus, Flip Inst.
- 1806 — **Lockwood (Key of C, Hoedown)**
Tomball (Key of A, Hoedown)

KEENO

- 2310 — **Round Robin**
Caller: Harold Bausch, Flip Inst.
- 2320 — **Omaha/Blue of the Night**
Rounds by Lloyd & Maizie Poole
- 2330 — **Set Me Free**
Caller: Harold Bausch, Flip Inst.
- 2340 — **You Can't Stop Me**
Caller: Phillip Bausch, Flip Inst.

MUSTANG

- 116 — **Flowers On The Wall**
Caller: Mike Hayes, Flip Inst.
- 117 — **True Love's A Blessing**
Caller: Hubert Brasseaux, Flip Inst.
- 118 — **One Has My Heart**
Caller: Billy Brooks, Flip Inst.

LORE

- 1088 — **What It Means To Be Lonesome**
Caller: Allen Tipton, Flip Inst.
- 1089 — **Ferris Wheel**
Caller: Emanuel Duming, Flip Inst.
- 1090 — **It's Like Having You Around**
Caller: Johnny Creel, Flip Inst.
- 1091 — **Truckload Of Starving Kangaroos**
Caller: Johnny Creel, Flip Inst.
- 1092 — **Louisiana Saturday Night**
Caller: Johnny Creel, Flip Inst.
- 1093 — **Count Me Out**
Caller: Emanuel Duming, Flip Inst.

ROCKIN' "A"

- 1329 — **Square Dance Honeymoon**
Caller: Bill Wilson, Flip Inst.
- 1330 — **I Overlooked An Orchid**
Caller: J. P. Jett, Flip Inst.
- 1331 — **Further and Further**
Caller: Paul Childers, Flip Inst.
- 1332 — **Most Of All**
Caller: J. P. Jett, Flip Inst.
- 1333 — **Darling Dixie Lee**
Caller: Bill Wilson, Flip Inst.
- 1334 — **Bayou Baby**
Caller: Bill Wilson, Flip Inst.

BOGAN

- 1200 — **I'm Going Back**
Caller: Cal Lambert, Flip Inst.
- 1201 — **For You and Me The Sun Will Shine**
Caller: Ham Wolfram, Flip Inst.
- 1202 — **Wish You Were Here**
Caller: Cal Lambert, Flip Inst.
- 1203 — **Tag-A-Long**
Caller: Cal Lambert, Flip Inst.

SWINGING SQUARES

- 2330 — **While I'm Gone**
Caller: George Peterson, Flip Inst.
- 2331 — **Hang Your Heart On a Hickory Limb**
Caller: Bill Saunders, Flip Inst.
- 2332 — **Take Me Back to Tulsa**
Caller: Chuck McDonald, Flip Inst.
- 2333 — **Hello Mary Lou**
Caller: George Peterson, Flip Inst.
- 2334 — **All I Do Is Dream Of You**
Caller: Johnny Reagan, Flip Inst.
- 2335 — **Lumberjack**
Caller: Carl Brazier, Flip Inst.

BLACK MT.

- 001 — **After Party Record**
- LP 10000 — **Hashin' It Up With Les Gotcher**
- 217 — **Tennessee Gal**
Caller: Selmer Hovland
- 218 — **John Henry**
Caller: Frank Lane

SQUARE-N-ROUND

- 556 — **Load The Boat/Gimmicks**
Caller: Les Gotcher
- 557 — **Cross-Cross Swing/Slide It Man**
Caller: Les Gotcher
- 558 — **Slide The Wave/Dixie Daisy**
Caller: Les Gotcher
- 559 — **Rotary Tea Cup Chain/Hash'n It Up**
Caller: Les Gotcher
- 560 — **Dixie Turn Thru/This And That**
Caller: Les Gotcher

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turn thru — allemande — promenade.

Comment: Adequate music and a country tune. Contemporary dance patterns. Rating: ☆+

LOOKIN' FOR LOVE — Top 25141

Key: C **Tempo:** 124 **Range:** High HC
Caller: George Peterson **Low LC**

Music: Standard 2/4 — Clarinet, Piano, Drums, Bass, Trumpet

Synopsis: (Break) Allemande — turn right hand — ladies promenade inside — do-sa-do — allemande — weave — do-sa-do — allemande — promenade. (Figure) Ladies chain three quarter — heads (sides) star thru — pass thru — do-sa-do — swing thru — girls trade — turn thru — swing corner — promenade.

Comment: Interesting music with a rocking shuffle beat. Contemporary dance patterns, good timing and lyrics. Rating: ☆☆

LOUISIANA SATURDAY NIGHT — Lore 1092

Key: F **Tempo:** 127 **Range:** High HC
Caller: Johnny Green **Low LC**

Music: Western 2/4 — Guitar, Violin, Drums, Bass, Piano, Banjo

Synopsis: (Break) Circle — allemande — swing — ladies promenade — star thru — promenade — heads wheel — right and left thru — cross trail — allemande — promenade — swing. (Figure) Head gents take corner up and back — square thru — split two to a line — up and back — bend line — square thru three quarter — round off — allemande — do-sa-do — corner swing — promenade — swing.

Comment: A country tune played in typical country style. Contemporary and interesting dance patterns. Rating: ☆☆

ROUND DANCES

ROAD RUNNER TWO-STEP — Hi Hat 836

Music: (Dick Cary) Clarinet, Trumpet, Trombone, Banjo, Vibes, Bass, Drums, Piano

Choreographers: Clark and Maxine Smith

Comment: Excellent Dixieland music at a smooth danceable pace and a very easy fun two-step routine.

MY GAL SAL — Flip side to the above

Music: (Dick Cary) — Clarinet, Trumpet, Bass, Ban-

jo, Piano, Trombone, Drums

Choreographers: Archie and Nora Murrell

Comment: Dixieland music. A standard tune and a fun routine for experienced dancers.

HOEDOWNS

LOGGIN' — Blue Star 1803

Key: G

Tempo: 126

Music: The Texans — Violin, Guitar, Bass, Drums

SUSIE Flip side to above

Key: A

Tempo: 128

Music: The Texans — Violin, Guitar, Bass, Drums

Comment: Traditional style hoedowns with a dominant fiddle and good rhythm. Rating: ☆☆

(Continued from page 5)

May 20—Soellingen Swingers Centenary
S/Dance, RCAF Base, Baden-Soellingen,
Germany

May 20—8th Tulip Time Festival S/Dance
West Ottawa H.S. Gym, Holland, Mich.

May 20—4th Ann. Markwesterners Rose Fest.
S/D, Vet. Mem. Bldg., Santa Rosa, Calif.

May 20—California Singles State-Wide Dance
Kern Co. Fairgrounds, Bakersfield, Calif.

May 20-21—Spring Festival Dance
LeHigh Acres, Florida

May 21—DLDV Annual Spring Festival
Clementon Lake Park, Clementon, N.J.

May 21—Teenage Assn. Spring Dance
McDonalds Barn, North Hollywood, Calif.

May 26-27—16th Ann. Cowtown Hoedown
Woodland Park School, Sheridan, Wyo.

May 26-28—5th Ann. Deer Valley Dance Festival,
Deer Valley Camp, Pittsburgh YMCA,
nr. Meyersdale, Pa.

May 27—1st Ann. S/D Festival
East Hill Elem. School, Canajoharie, N.Y.

May 27—Guest Caller Dance
Hayloft, Asbury Park, N.J.

May 27—5th Ann. Texas State Fed. Festival
Memorial Audit., Dallas, Texas

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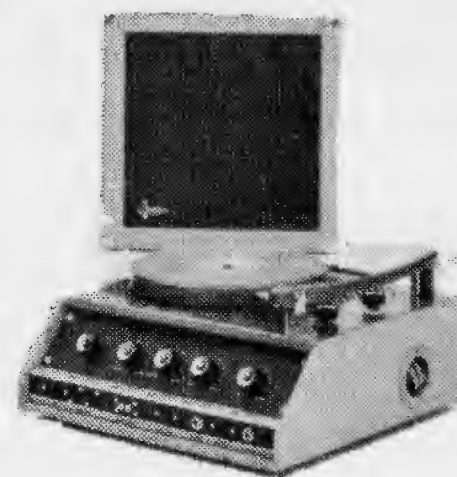
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 June 1-3—Apple Blossom S/D Jamboree Kentville, Nova Scotia, Canada
 June 2-3—3rd Ann. Western Canada S/D Jamboree, Muni. Ice Rink, Burnaby, B.C., Can.
 June 3—Guest Caller Dance Hayloft, Asbury Park, N.J.

June 8-10—6th Toronto International S/D Conven., Royal York Hotel, Toronto, Ont., Canada
 June 9—Pioneer Rounds Guest Caller Dance Hayloft, Asbury Park, N.J.
 June 9—Colo. State S/D Assn. Festival Grand Junction, Colo.
 June 10—Dudes 'n' Dolls Annual Festival Recreation Center, Fayetteville, Ark.
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GEMS FROM THE AREA PUBLICATIONS
John Hutchinson in Parkland Zone Newsletter
Canada

We are coming to that time when we start to absorb our learner classes into our regular clubs. This is a real challenge to every "old hand." I think that we should keep in mind that for these new dancers, the thought of that first club dance brings that "butterfly" feeling. This is the time when the experienced dancers can either make or break things for the new members. A friendly greeting, a smile and sim-

ple words of assurance will do a lot to make our new friends feel *genuinely* welcome. Let us resolve to do our best to let these people know that we really do appreciate them and the time they have taken to learn...

★ ★ ★

NOT MAY — MARCH!

In the April issue a dance given by the Osage Squares of Wichita, Kans. was listed for MAY 18 but the dance took place MARCH 18. So don't anybody go expecting one!

TOP



GRENN

NEWEST ROUNDS

GR 14097

"FOXIE" (two-step) by Ruth and Frank Lanning

GR 14098

"SWEET GA. BROWN" (2-step) by Noyelles Burkhart

"ALLEGHENY WALTZ" by Bill and Irene Hart

"TOO MUCH LOVE" (2-step) by Lou & Mary Lucius

NEWEST SQUARE

GR 12092

"HAPPY TRACKS" flip by Johnny Davis

RECENT ROUNDS

- 14096 Sally/Red Cat
- 14095 Mardi Gras Waltz/
Yellow Bird Two Step
- 14094 If I Had My Way/Sweet And Hot
- 14093 Dixie Quickstep Waltz/
Ballin' The Jack

RECENT SQUARES

- 12091 Square Dance Blues—Johnston
- 12090 Everybody Loves Somebody —
Schneider
- 12089 Coney Island Washboard Gal —
Johnston
- 12088 Winchester Cathedral — Johnston

NEWEST FLIP SQUARE

TOP 25146 "OLD PINE TREE" by Ralph Sweet

Dance your way to the National to this old favorite:
TOP 25125 "PHILADELPHIA STYLE" flip by Buck Fish

RECENT SQUARES

- 25145 Red Wing — Bauer
- 25144 Row Row Row — Keys
- 25143 Nobody — Baldwin
- 25142 Kwaliga — Bohn
- 25141 Lookin' For Love — Peterson
- 25140 Ace In The Hole — Kinnane
- 25139 Travel On — Keys
- 25138 Country Style — Hendrickson

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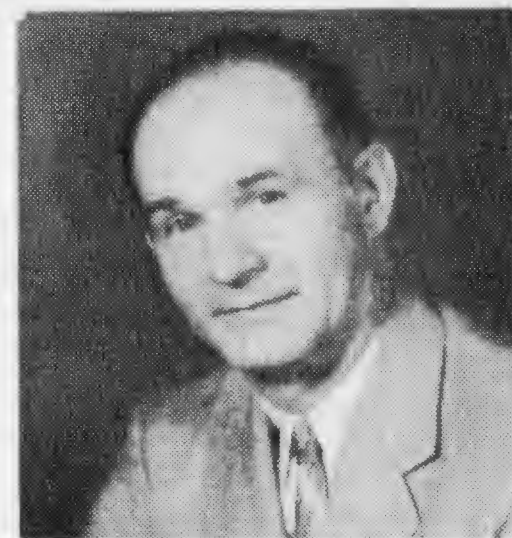
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GEMS FROM THE AREA PUBLICATIONS

*Jim and Lois Coy in Promenade Magazine—
Ohio*

Words of Round Dance Advice:

Do: Keep your mind on the dance

Take small, light, gliding steps

Keep your head up, eyes level

Look at your partner occasionally

Dance tall and poised

Do Not: Talk (if it interferes with your
dancing)

Over-stride or bounce

Watch your feet

Avoid your partner's eyes, but don't be
a "starer"

Sag, slump or slouch

OVERHEARD

A caller-instructor speaks to members of new
class at the end of the first session:

TEACHER: One of the things we want you
to do is just forget your troubles when you
come here to dance.

MEMBER: Troubles? I didn't have any
troubles 'til I got here.

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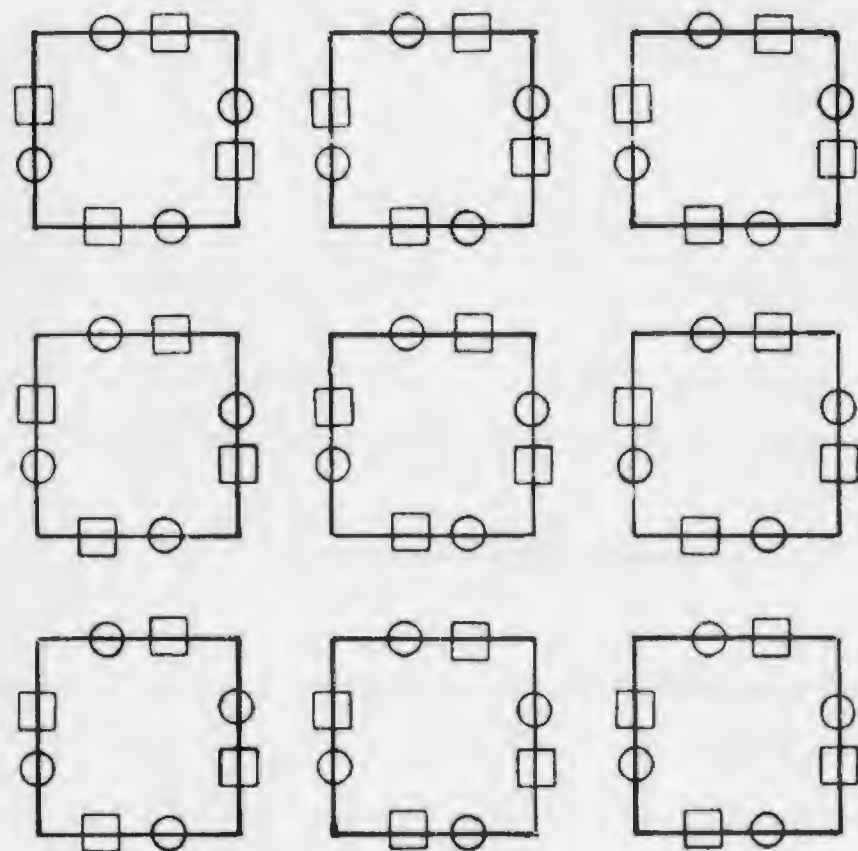
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BECAUSE WE FEATURE Ed Gilmore this month as recipient of the Silver Spur Award, we feel it's appropriate to re-issue an Experimental Lab segment first run in April 1961. We have had many requests for this material, and reprinting it at this time should prove helpful to many of our newer callers.

Ed developed this unusual collection of calls, designed to move dancers from one square to another, across the hall, and eventually back to their starting spot while utilizing normal basic material. The technique depends on the dancers following the calls regardless of how strange the situation may seem at the moment.

These intermingling squares or progressive squares as Ed calls them incorporate a few simple but important ground rules. First of all, the squares should be lined up evenly across and down the hall. The minimum number to experiment with successfully would be four squares; however the greatest sense of satisfaction comes from nine (three across by three down) or more. The spacing between squares should be sufficient for the adjacent couples in two squares to be able to swing or courtesy turn comfortably and without a collision.



Here are nine squares lined up evenly across and down the hall prepared for any progressive squares described.

There will be times when a couple will find themselves unable to follow the next call because they have moved away from the dancing area and face only a wall. Whenever this happens the couple should change direction either by means of a Frontier Whirl (California Twirl) or by a courtesy turn and remain facing in until the calls direct another couple or couples to them.

Combinations of these series are possible. The greater the caller's imagination the more opportunities there will be to move the dancers all over the hall and return them safely to their starting spot.

Try it yourself and see what a satisfying reaction you can get from the dancers. Like any other "gimmick" the progressive squares can remain popular as long as they are not over-worked.

Here's a simple one to start with. Try it first for the heads and then for the sides.

#1 THE FOURSOME

*** One and three bow and swing
Lead out to the right of the swing
Now circle four you're doing fine
Head men break and you form two lines
Go forward eight and back with you
Forward again and pass through
Move straight ahead go right and left thru
Here's the place where all of those facing the walls will do a Frontier Whirl, face in, and wait.
Turn your girl and face those two **
Forward up and back with you
Forward again and pass thru
Move straight ahead and cross trail thru
Find your corner, left allemande**

Here's another one that isn't difficult. First it might be good to rotate the squares a bit so the same dancers won't be inactive too much of the time. An important tip for the dancers is the reminder that in any portion of a square thru a dancer must pull past the last person and, without turning, be ready for the next command.

#2 EXPANDED FOURSOME

(Note: Call from * to ** as given in the Foursome, then continue)

**Go forward up and back away
Frontier whirl then walk away**

PROGRESSIVE SQUARES

Swing the girl that's meeting you Put her on the right and face those two

Here, instead of calling these last two lines you may use the call Star Thru and accomplish the same results.

**Forward up and back with you
Half square thru to the next old two
Go right and left thru and turn around
Then square thru three-quarters round
Three hands then on you go
Now cross trail to the rhythm of the band
There's your corner, left allemande**

If you've been successful thus far then try a singing call. In this one the ladies will land in three different sets before finally returning to home and original partners. Use either the Balance or Sets in Order record for Kansas City My Home Town using the regular introduction, break and ending that you'll find on the instruction sheet with the record.

#3 PROGRESSIVE KANSAS CITY

**Heads to the right, you circle to a line
Go forward eight and back with you
Pass thru move on, go right and left thru
Chain those little girls now face the same old two
Pass thru move on, then cross trail thru
Allemande your corner and you come back home
You promenade to Kansas City
'Cause it's your home town**

Repeat for sides, intro, heads, sides, intro.

Now things are going to get a bit more exciting but if you got this far no use in stopping now. Just remember the rules pertaining to each of the basics used and with patience,

caller and dancers should come through in fine shape.

#4 THE TWOSOME

**One and three go right and left thru
Turn right back and half square thru
To the outside two and pass thru
Frontier whirl and face those two
Pass thru then a right and left thru
Turn your girl and square thru
Three-quarters round with you
Go on to the next and pass through
Frontier whirl and face those two
Pass thru then a right and left thru
Turn your girl then face those two
Square thru that's what you do
Three hands go by and then
Allemande left with your left hand**

#5 THE EXPLODING SQUARE

**Go forward eight and back away
Frontier whirl then walk away
Swing the girl that's facing you
Put her on the right and face those two
Or, Star Thru
Pass thru and on you go
Four ladies chain and don't be slow
Chain them right on back again
Turn this gal around and then
Forward eight and back away
Frontier whirl and walk away
Swing the girl that's facing you
Put her on the right and face those two
Square thru three-quarters then
Dance straight ahead you're home again
Allemande left, etc.**

Next Month

Watch for an exciting new variation on the Grand Square in the Experimental Lab next month—Editor.

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THE CAROUSELS

"WEAR THE GREEN"

SQUARE DANCERS are often inspired to enter floats in parades during local civic celebrations and, if well done, the enterprise contributes not only to good publicity for the square dance hobby but adds nicely to a community project.

The Carousel Square Dance Club of Ashland, Ky., was one of those inspired groups and entered a float in their town's annual St. Patrick's Day Parade on March 12, 1966. More than 78 units were entered and some 10,000 people were on hand to watch.

Mary Margaret Kazee, a member of the Carousels, reports that their float was very colorful in white, black and of course, green. White paper napkins and crepe paper were used to create a sort of "garden party" effect topped by a revolving carousel. On the back of the float the legend read, "Square Dancing is Fun."



Here on the float are the Carousels all in their finest greenery.

The club was represented by two squares of members who rode and danced on the float bed to the calling of Sunny Bess. Their gay attire carried out the float's colors.

The dancers had a lot of fun preparing the float, enjoyed the participation and were most gratified, moreover, to walk off with a beautiful trophy for having the most outstanding float in the parade. They were interviewed on radio and had television and newspaper publicity which they are convinced has helped to promote square dancing in their area.



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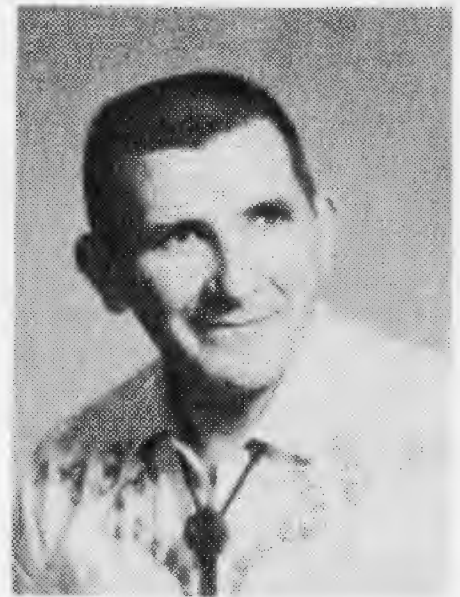
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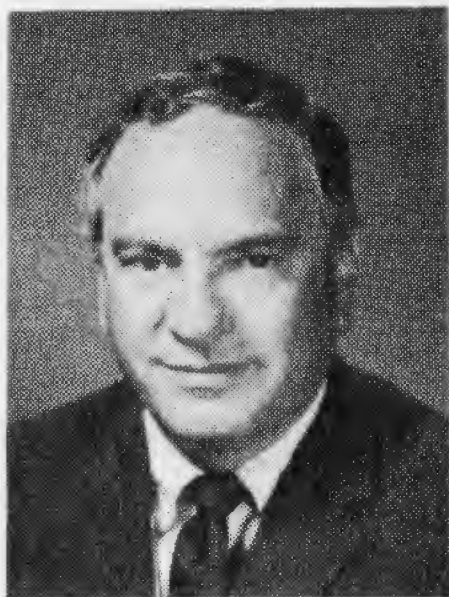
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